musical
COURIER

Radio: Help Or Hindrance to Tonal Art?

Unsung Heroes Of Europe's Underground

Program Plans Of Leading Networks

Established 1880

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Wilfred Pelletier Le Directeur, Conservatoire de Musique et D'Art Dramatique de la Province de Quebec. Conductor, Metropolitan Opera Company.

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NEW YORK FEBRUARY 15, 1945 No. 3106

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Render Unto Caesar . . .

Petrillo is again in the news with his attitude toward the National Music Camp at Interlochen, Mich., whose board of instructors he has placed on the "unfair" list if they continue their connection with the project. This is in defiance of a new measure passed by the Senate (and now before the House) which makes it prohibitive and illegal to interfere with non-commercial education or cultural programs. There is no law, however, to prohibit a union from placing anyone or anything on the unfair list.

• • •

The results of Petrillo's ruling would bar the Interlochen faculty from accepting any employment where union members are also engaged. If carried out, this condition might lead to unlimited and amazing possibilities.

Whatever the rank and file of us think of the Petrillo action, it nevertheless seems to be legally protected, and unless the House ratifies the Senate bill, no remedy looms in sight.

• • •

Among the other problems that face this nation, the question of unions and their permissible powers is one of the gravest in our domestic affairs.

The right of any craft or profession to unionize is as undeniable as it is just. However, the proper utilization of such powers is another matter. These are now the subject of much thought on the part of those opposed to special privilege, whether it be for the few or the many.

The present condition offers a distinct threat which only Governmental legislation can avert or mitigate. Congress is squarely faced with an unavoidable issue.

• • •

Defending The Triad

A communication from N. Lindsay Norden, chairman of the program committee of the Philadelphia Chapter of the National Association of American Composers and Conductors, refers to our editorial on the subject of the conductor who said that when he programs a new American work, he is flooded with protesting subscriber mail and scolded by his executive board because of poor box-office results. Mr. Norden admits that there are "horribly dissonant and disturbing pieces" by some American composers whose music "sounds as though some of the players had the wrong score or had lost their places"; but on the other hand, "We have also fine and noble American music, many lovely works easily worthy of performance by leading orchestras."

It is Mr. Norden's idea that the music which the conductor in question has in mind, is the kind whose composers, "after writing their chords, purposely put in some sour notes every third or fourth bar." They should not forget, he says, that "a triad still sounds good; that it is an everlasting and healthy group of tones; that chords of the seventh and of the ninth as well remain pleasing in effect. . . . In the final issue, music should be a pleasure for the ear and the mind. It does not have to be all honey; to have mountains, there must be valleys; but it does not have to consist of vinegar and bitter things entirely."

REGINA RESNIK MEETS JACK BENNY.
The radio comedian, famous for murdering The Bee with his violin, offers to instruct the Metropolitan Opera soprano in the gentle art of fiddle strings if she will teach him to sing. Does one hear Fred Allen say "Fiddlesticks"? (Photo by Ben Greenhaus.)

Murder In Opera

At a recent meeting in California, Darius Milhaud, the French composer, summed up to Herta Glaz, Metropolitan Opera mezzo-soprano, the intrinsic difference between theatre and opera: "In Ferenc Molnar's The Guardsman," Milhaud told Miss Glaz, "and in my opera, The Poor Sailor, we have identical situations. In both the opera and the play the husband returns home to his wife pretending to be someone else. The Guardsman ends happily with the wife saying she knew it all the time. The Poor Sailor has the operatic slant. Not recognizing her husband and anxious to get a precious strand of pearls that the 'stranger' says would save her husband's life, she comes down with an ax in the middle of the night and murders her husband masquerading as a stranger."

"That's very interesting," was Miss Glaz' reply, "but some operas with happy endings also have inspired their composers and won enduring success."

"Oh, only a very few," countered Milhaud.

"Yes?" was Miss Glaz' convincing coda; "Well, how about Alceste, Orpheus, Iphigenia in Tauris, Fidelio, L'Elisir d'Amore, Don Pasquale, Barber of Seville, Martha, Fra Diavolo, Hänsel and Gretel, Freischütz, Falstaff, Mignon, Girl of the Golden West, Magic Flute, Marriage of Figaro, Meistersinger, Bartered Bride, Rosenkavalier, and—"

"Enough, enough," protested Milhaud; "how can I argue with such an educated prima donna?"

• • •

Melodic Mars

It is Grena Bennett of the Journal-American, who points out that the lyric part of The Star-Spangled Banner, the part that is always sung most softly, has the most violent words of the text, "And the rockets' red glare, the bombs bursting in air."

VARIATIONS: By Leonard Liebling

I am minded to publish a musical Guffey's First Reader, in which the opening chapter would be this:

I

1.—Oh, see the pretty liquor cabinet with singing coming out of it!
2.—That is not a liquor cabinet; that is a radio.
3.—Are there singers in the radio who make the singing come out of it?
4.—No, there are no singers in the radio, but some of them ought to be nailed up in it.

II

1.—Where are the singers who make the music?
2.—They are in the studio, far, very far, from the radio.
3.—Is that why some of the singers sing so loud?
4.—Some of the singers sing softly. They are called crooners, but they are also called many other things.

III

1.—What is that crooner doing now?
2.—Singing a torch song.
3.—What is a torch song?
4.—Something that burns up many of the listeners.

IV

1.—What is that man saying?
2.—He's telling about the war.
3.—But he just told everybody to go right away to the nearest grocer and buy Smearo Salad Dressing.
4.—That is a commercial, and until the man gets through with it, the war has to stop and wait.
5.—Does the man like Smearo Salad Dressing?
6.—I don't know.
7.—But he seems so happy when he talks about it.
8.—Maybe he doesn't have to eat it.

V

1.—What is that funny noise?
2.—That is boogie-woogie at a night club.
3.—What is the man saying?
4.—He is telling how much the people at the night club are enjoying themselves.
5.—Do they enjoy themselves all the time at the night club?
6.—Only until the waiter brings the bill.

VI

1.—Is the radio playing boogie-woogie now?
2.—No, that is a Philharmonic concert.
3.—Oooh! The radio is broken.
4.—No, it only sounds that way. The orchestra is playing a new modern symphony.
5.—What is that scraping sound?
6.—Millions of dials being turned to another station.
7.—What is the man saying?
8.—He is telling how rubber erasers are made.

VII

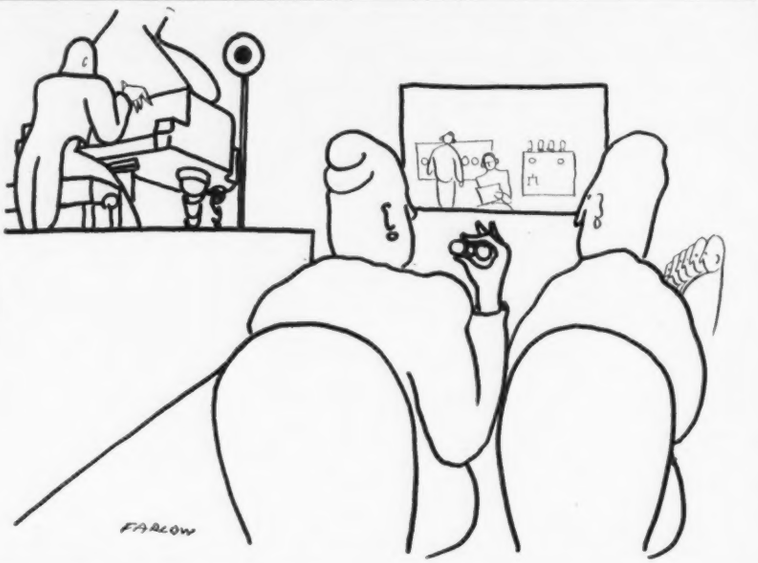
1.—Is that a torch singer?
2.—No, that is an artist from the Metropolitan Opera House.
3.—Is that man who is talking also from the Metropolitan Opera House?
4.—No, he is a comedian.
5.—Is he the artist's father?
6.—No, he is not the artist's father.
7.—Well, why does he call the artist "Kiddo?"
8.—Probably because the artist calls him "Toots."
9.—Is that the artist singing?
10.—Yes, that is the artist singing.
11.—Is the artist singing grand opera?
12.—No, the artist is singing Pistol Packin' Mama.

VIII

1.—What's on the radio now?
2.—That is chamber music.
3.—Do they ever play chamber music on the Hit Parade?
4.—No, they never play chamber music on the Hit Parade.
5.—Why don't they play chamber music on the Hit Parade?
6.—Because it would not make a hit.

IX

1.—Is it painful to sing on the radio?
2.—No, it is not painful to sing on the radio.
3.—Then why is that singer crying?
4.—Because he gets paid for it.
5.—Does he get paid much for crying?
6.—Yes, the singer cries much more than any other singer, and gets paid about a million dollars a year for crying.
7.—Oh my, that's a lot! What's the rich singer's name?
8.—His name in Frank Sinatra.



IN THE RADIO STUDIO.
"I'm so glad we came. It's such fun watching the people in the control room. You don't have to listen to the music."

X

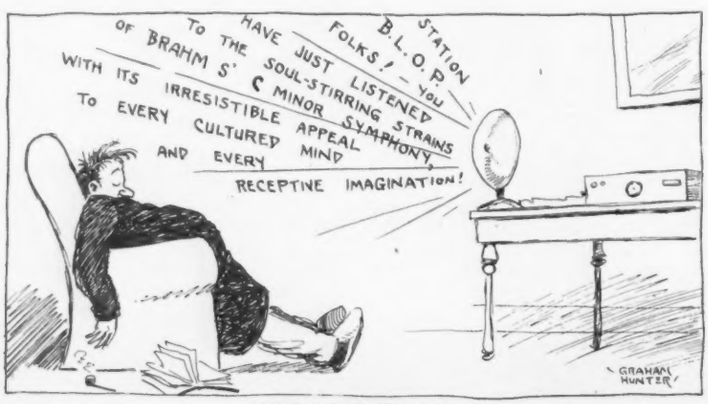
1.—Who is that playing the violin?
2.—That is Heifetz playing the violin.
3.—I don't like the violin except when Jack Benny plays it.
4.—You are a stupid child. You don't like music.
5.—I do *so* like music. I like bands, and Swing and Jazz.
6.—There! Take that! (slap, slap) Now go to bed.
7.—Boo hoo! Boo hoo! You're a meany. You've just turned on Bob Burns and his bazooka and you won't let me hear it. Boo hoo, Boo hoo!

• • •

Rodzinski's "reading rehearsals" with the Philharmonic, at which new, unperformed composers are invited to hear their works played, were mentioned by some of the press as being a novel idea. Letters from various sources contain the information that Sokoloff and the Cleveland Orchestra started such an innovation in 1925, and that the National Orchestral Association of New York followed the practise as early as 1930-31, and the present conductor, Leon Barzin, is still continuing it. However, any aid to our composers is welcome.

• • •

A WNYC announcer for that station's Jan. 28 concert in Brooklyn spoke of Wagner's "Gayterdaymmerung" and its heroine, "Broonhilde."


STATION W.L.O.P. — FOLKS! — YOU HAVE JUST LISTENED TO THE SOUL-STIRRING STRAINS OF BRAHM'S C MINOR SYMPHONY WITH ITS IRRESISTIBLE APPEAL TO EVERY CULTURED MIND AND EVERY RECEPTIVE IMAGINATION!
GRAHAM HUNTER

LOVE'S LABORS LOST

RADIO AND MUSIC

IS BROADCASTING A HELP OR HINDRANCE TO THE TONAL ART?

Some Critical Comments By Leaders in Various Fields

THE AUDIENCE RISES IN HOMAGE
at entrance of Arturo Toscanini, conducting the NBC Symphony Orchestra in Studio 8H, Radio City. (NBC Photo.)

Compiled by William Taylor

A few Sunday evenings ago on a forum broadcast aired from a local New York station, the topic under discussion was: Has Radio Helped or Hindered the Development of Music? As far as our convictions are concerned, making allowances for the fact that nothing in this world is ideally perfect, there is no doubt that radio has played and is playing a tremendous part in the real development and appreciation of music in this generation.

The opponents, both composers, on the above broadcast held an almost adverse opinion, contending that radio to a considerable extent stultified the creative inspiration of the average budding composer. From this point of view, there were few orchids for the medium. But, is it a justifiable attitude?

Listening to these undoubtedly sincere and provocative pronunciamentos was a salutary experience. It inspired us to invite men and women prominent in their various fields, whom we knew were qualified by a background of music and experience, to express an authoritive and unbiased opinion on this question.

On the Credit Side

Many of the following statements, generally speaking, bear out the contention that radio has performed a great and significant part in the development of music. For instance, Mayor F. H. LaGuardia, of New York, a great lover of music, who has worked indefatigably to promote the art in the metropolis, asserts in trenchant fashion that there is no question at all of the benefit of radio to music. Edward Johnson, General Manager of the Metropolitan Opera, points out that the radio for opera specifically has evolved a vast listening audience. Karl Krueger, of the Detroit Symphony, believes that radio is a great boon to music, because larger and larger percentages of the total population should have frequent contact with great works of art and only in this respect can there be exerted the beneficial influence of which the arts are capable.

Mrs. Guy P. Gannett, President of the National Federation of Music Clubs, is most emphatic when she writes that she and the organization have very strong convictions in the affirmative. Her reasons go far to prove her faith in the aid of radio to music. Esther Cox Boberg, President of Delta Omicron, feels that radio has stood out magnificently in the range of opportunity it exerts. Basing her reply principally upon teaching experiences. Ava Comin Case, National President of Mu Phi Epsilon and assistant professor of piano at the University of Michigan, is confident that students are far better acquainted with good music, owing to radio, than they were 25 years ago.

Dissent and Approval

Dr. Sigmund Spaeth, author and musicologist, while agreeing that the radio has created a wide interest in good music, thinks that it is a "Yes and No" subject and brings up several polemical reasons to bear out his judgment.

Frank La Forge, well known composer and voice teacher, contends that swing music on the air brings millions of letters, and although the better class of music pleases a large number without doubt, they are too refined to express themselves. For this reason, sponsors do not learn of their real likes.

Composed mostly of young people, the Opera Standees Club is of the opinion, as expressed by Virginia Ahrens, its Executive Secretary, that the radio medium has played and is playing a very important part in the musical lives of the young people of this generation, and explains why.

The following statements are not only informative, but are the considered viewpoints, on radio and its relation to music today, of a number of key figures in American life. As such, these remarks deserve serious attention, as significant samples of public opinion on the eve of vast new developments in the radio industry.

Music: A Necessity

By EDWARD JOHNSON,
General Manager of the Metropolitan Opera Association

"Popular music is familiar music," said Theodore Thomas.

Whatever medium makes this art available to the largest number of people the greatest number of times is more than a help—it is a requirement. For music is a necessity, not a luxury.

Radio, for opera specifically, has developed a vast listening audience. Since the advent of radio, millions of people have heard opera who might otherwise never have had the opportunity, nor the desire to do so. Opera should not be restricted to a few choice patrons in an auditorium, but given to all who enjoy music. Radio has made this possible.

Builds Audiences for Concert Hall

By KARL KRUEGER,
Conductor of the Detroit Symphony Orchestra

Unhesitatingly, I would say that radio has greatly helped the development of music. The all-important factor, it seems to me, in all the arts, is that larger and larger percentages of the total population should have frequent contact with great works of art. Only in this way can the beneficial influence of which the arts are capable be exerted. This, it seems to me, is doubly important at a time of great technological expansion.

It is obvious that radio has made it possible for millions to hear the best music, whereas hitherto only thousands have had that privilege. That fact alone would make radio one of the greatest blessings of our time.

It is true, of course, as every music lover knows, that the radio listener does not hear exactly what the listener hears in the concert hall. There is bound to be an alteration of sonorities, colors, dynamics, etc. But, at least, the radio listener hears the essentials of a work, its melody, harmony and rhythm.

My experience has been that the radio listener, as he hears more and more music, becomes curious to compare what he hears with what happens in the concert hall. And while it may be true that in specific cases the radio has adversely affected attendance at concerts, I believe that in the long run, it has given us much larger audiences within the concert hall.

I am greatly impressed by the continual technical progress which is being made in the transmission of sound. We find ourselves in the midst of a magnificent revolution. Ultimately, I fully believe we may expect well-nigh perfect transmission of all the elements that go to make a distinguished musical performance in the concert hall.

Brings Joy and Inspiration to Millions

By MRS. GUY PATTERSON GANNETT,
President of the National Federation of Music Clubs

It is a pleasure to respond affirmatively to the request of the Musical Courier for a comment on whether radio has helped or hindered the development of music, because I and the organization I represent entertain such strong convictions on the subject. I believe if you polled the membership of the Federation, it would unanimously answer "Yes" to your question!

We have welcomed with particular pleasure the increasing amount of symphonic music on the air, and have been delighted when this music acquired sponsorship, because we felt that by this means, the public would be able to hear it more frequently. A tremendous volume of letters has gone from Federation members to the sponsoring companies this year, expressing gratification for this contribution to American culture. We have long been enthusiastic listeners to the Metropolitan Opera broadcasts.

Our membership is divided between urban and rural communities. To the latter fine music came only occasionally until the radio brought it. We believe that through their broadcasts of symphony and chamber orchestras, opera

(*Please turn to page 6*)

People Like the Classics!

By F. H. LA GUARDIA,
Mayor of the City of New York

Radio has never hindered the development of music. On the contrary it has helped music enormously! Do you realize that more people hear Beethoven, Wagner and Mozart here in this country in a day, than people in Europe heard in 25 years before the advent of radio?

And more than that, they like the classics. It is a silly fiction that the people have to be educated to appreciate fine music. They will listen to all the classical programs that are broadcast and ask for more!

RADIO AND MUSIC—IS THE PARTNERSHIP IDEAL?

"Gripes" and Garlands from Some Listeners

(*Continued from page 5*)

and fine solo artists, whether as "live" music or transcriptions, the radio networks are bringing joy and inspiration into the lives of millions of people. More power to them! May the good work continue.

Some Flaws in the Fabric

By DR. SIGMUND SPAETH,
Author, Composer, Critic, Lecturer, Member of the Metropolitan Opera Forum Quiz

The answer to this question of radio's relation to music seems to be one of those "Yes and No" affairs. Positively, radio has created a wide interest in good music, but it has also maintained life in some that was not so good. Negatively, radio has discouraged personal participation in music, even while it was developing listening habits and a generally sincere appreciation of the masterpieces.

Actually the literature of great music has been far from exhausted on the air, and there is an unfortunate but perhaps inevitable tendency to kill the more obviously popular works by constant repetition. The unctuous voices of uniformly reverential announcers seem to have made little distinction between a "light classic" and the most significant of symphonies.

In this respect the local, record-playing stations like New York's WQXR have done better than the networks, with emphasis primarily on the music itself.

There is room for a really appealing network program that would sell great music directly to the largest possible audience, perhaps even bridging the supposed gulf between the "popular" and the "classical." If such a program could concentrate on the best American music of all kinds that would be a boon to radio listeners.

Comments on the radio in general have been too cut and dried, merely parroting established opinions or lifting dull technical details from reference books. America is unquestionably discovering permanent music through radio, but the process could be made far more enjoyable than it is at present.

New Opportunities for the Young

By ESTHER COX BOBERG,
National President, Delta Omicron

In the light of all the inventions and discoveries of this modern age, Radio stands out magnificently in its power to create opportunity and thereby development of music.

It is a well known fact that appreciation of music by all people of all loyalties and standings has been increased many fold. Young and old, musician and non-musician, today speak with new understanding about forms, types and classes of music. By such broadening of the number of informed people the public has been educated in artistic tastes and requirements of music and musicians. The composer is quickly judged and the performer held to high standards through constant competition.

The student, who is my primary interest, has developed through this medium a means of gaining wider possibilities of ideas—both old and new—as these are described through lecture and demonstrated through the performances of many artists. These comparisons give the student of today a decided advantage of early achievement in learning, and determine the aptitude of the talented.

The professional future of the qualified young man and woman is great in promise. Through radio and television of tomorrow the competition in a highly trained world gives to all listeners the best in music. That this is a time of extraordinary opportunity is fully recognized.

ON THE SCENT OF PLAGIARISM.
NBC "song sleuths" scrutinize a debatable passage in a new work. Members of NBC Music Library Division sometimes record a doubtful work. (NBC Photo.)

Lovers of Good Music Fail to Register Preferences

By FRANK LA FORGE,
Composer, Pianist and Voice Teacher

Time was when music was in the hands of the few. It was a diversion of the aristocrat and not intended for consumption by the masses. All this has changed; music is now in the hands of the receivers—in the hands of those millions who sit at their receiving sets and listen to the broadcasts. We are at present in an era when the masses are the ones who dictate what they want and those who don't know how to meet their demands are effectively frozen out. The masses have gained the upper hand largely through the radio.

And right here is where our musically educated people make a great mistake. The sponsors of the commercial hours are very seldom musically educated. They are not able to judge the worth of a program except in one way—the letters received after the broadcasts. Now, the musical person or the person who has culture enough to appreciate the better music is very seldom the one who writes letters to the sponsors. He is the kind who goes to a concert and sits on his hands, not wishing to disturb the "atmosphere" by making a noise. This is doubtless born of a perfectly good intention.

A well known baritone was intending to sing Vision Fugitive from Hérodiade. He was approached by a dowager with the question, "Are you going to sing it in French?" "No, in Italian," was the reply. "Oh, I am glad! Just so you sing it in a language we don't understand."

This is all changed on the radio. The people insist upon understanding, and they demand more of the programs in English. It must also be a very clear, understandable English. Sometimes, however, the foreign singers who have worked so hard to get good English diction are suddenly requested for the sake of atmosphere to sing or speak in the strange accent that they used to employ. I remember a Swedish singer, who spoke English as well as anyone, and who sang at Carnegie Hall, where one of her encores was a funny little song in English. What was my amazement to hear her sing that song with English diction such as she might have used a couple of days after her arrival in this country!

Musical clubs often protest at the kind of program the artist presents. The artist wishes to give beautiful music but he knows that at the average concert the only place on the program where he really gets applause is when he arrives at the best-seller part—the "effect" songs at the end of the program. The people who appreciate that part are the kind who make a great noise when they get what they want and the artist says, "There you are! You can see what the people want. After this I shall give only rubbish and they will enjoy the whole program. Of course, I prefer the good music, but I don't wish to be unpopular and I must please my public."

The same situation exists on the radio. Swing brings millions of letters. The better class of music pleases a large number without doubt, but they are too refined to express themselves. So what are the results? We all know.

Students Learn by Imitation

By AVA COMIN CASE,
National President, Mu Phi Epsilon; Assistant Professor of Piano, University of Michigan

Has radio helped or hindered the development of Music? My conclusions along this line have been drawn principally from my teaching experiences. Students are far better acquainted with good music now than they were 25 years ago. They speak in familiar terms of the great symphonies and operas and of the fine singers and orchestras who give us these productions through the medium of the radio. They have learned to listen with a discerning ear, and to compare the various works in an intelligent manner from the standpoint of interpretation and production. They are eager to hear more of the same compositions produced by different artists, and their critical faculties are thus immeasurably sharpened.

We all learn by imitation, and young people are far more fortunate in that respect today than students were in the past. They hear the works of the great masters, not once in three or four years, when they are fortunate enough to hear them in concert, but three or four times in one year through the medium of radio. Their own interpretative abilities are thus heightened by constant listening.

Our love for great music grows in direct proportion to our knowledge and understanding of that music. This is especially true of music written in the modern idiom—for our ears must grow accustomed to the harmonies which at first appear to be discords, and upon acquaintance grow to be rich, full and pleasing combinations of notes.

The constant hearing of great music over the radio has interested the untrained as well as the trained musician—the truth of this being evidenced by the ever increasing sales of concert tickets today. To become acquainted with great art is to love it, and the radio, with all that it offers to the public at the turn of the dial, has contributed immeasurably to this great love and understanding by the amateur and the professional musician.

The Matter of Composers' Payment

By VIRGIL THOMSON
Composer, and Music Critic, New York Herald Tribune

Music is made to be used. Radio is a use like any other. The radio programs have employed a great deal of music by living composers, and this has been good for the music used.

It has helped the composer of it, however, only in so far as he has been paid for the use of his work. Nowadays he mostly is paid. In former years, before ASCAP and the American Composers' Alliance got to work on the matter, he mostly was not.

Opera Standees Cry "Bravo"

By VIRGINIA E. AHRENS,
Executive Secretary, Metropolitan Opera Standees' Club

When considering the effect that radio has on the development of music, I naturally think in terms of my fellow Metropolitan Opera Standees. Radio has played and is playing a very important part in the musical lives of this enthusiastic group of music lovers. In many cases, radio has been their first real introduction to the masters. Saturday opera matinee and Sunday afternoon symphony broadcasts are a "must" on Standees' listening lists.

While there are many programs featuring so-called "popular music," there is a significant increase in the number of classical musical broadcasts. There is little doubt that there is an increased public interest in better music.

Recently I overheard a young high school girl telling a friend that she had been to see a radio broadcast. "I saw the Treasure Hour of Song. It was pretty good," she said enthusiastically. "But the program was mostly singing by opera stars, and I hate that sort of thing."

I felt that remark was representative of how radio was gradually winning new audiences for good music. The girl's first reaction was that she enjoyed the program despite the fact that it was the thing she thought she disliked.

Radio and music? We standees shout "Bravo!"

RADIO'S BIRTH-CRY:
When Professional Broadcasts Began In A Pittsburgh "Lab" A Quarter-Century Ago

Born in this generation, the incredible growth of radio in 25 years is little less than staggering to contemplate. To-day it is one of the most potent forces in the world, not alone in moulding public opinion, but in its capacity to bring educational and entertainment advantages into the humblest home where it is possible to install a radio.

The infinitesimal acorn of this industrial giant oak was planted in the city of Pittsburgh in 1920, when the first broadcast was made from the garage of a wireless enthusiast, Dr. Frank Conrad. Curiously enough, a department store took an active part in planting the seed, which was to flourish with a magic prodigality, undreamed by those who had a hand in the broadcast.

Radio's Earliest Adventure

The store placed an advertisement in a Pittsburgh newspaper stating that Dr. Conrad was broadcasting experimentally by wireless telephone and that by purchasing a receiver (made locally) for the sum of $10.00 one could join the group of listeners who were being entertained by this new wonder of science. There was a receiving station installed in the basement of the store to prove to the customer that the contraption actually functioned.

Periodically the broadcast was put on for the entertainment of those in the vicinity who purchased the sets. The first program of this broadcast was two orchestra numbers, played from records, a soprano solo and a juvenile piece.

The first pre-scheduled broadcast came later in the same year, when the returns of the Harding and Cox election was heard by a "select group of listeners" estimated at about 500 persons. Dr. Conrad's famous call letters KDKA from his garage broadcasting station were soon to be known far and wide. They are the identifying letters today of one of America's great radio stations in Pittsburgh.

Network Programs Launched

Radio's growth from then on was phenomenal. The first network commercial program originated in the studios of WEAF in New York on Feb. 12, 1924. It was the reading of Ida M. Tarbell's He Knew Lincoln. This was sponsored by the National Carbon Company.

The first permanent coast-to-coast network was established on Dec. 23, 1928, when NBC opened its transcontinental line from New York to San Francisco. Thus the world was given one of the most memorable Christmas presents in its history. The ribbon of the NBC network now spanned the continent. Something tremendous had happened. That night the great distance across the continent had shrunk to the dimensions of a broadcasting studio.

Today the owner of a radio can sit comfortably in his home and listen every day to the world's finest talent, which in aggregate cost runs conservatively into six figures, and all without the spending of a nickel by the dial-turners!

Kansas City Philharmonic Plays to Throngs

KANSAS CITY, MO.—The Kansas City Philharmonic Orchestra, Efrem Kurtz, conductor, is in the second half of its 12th season of 20 weeks. Soloists for this period include Jan Peerce, William Kapell, Artur Rubinstein, Jascha Heifetz, and Alexander Murray, concertmaster, and Zara Nelsova, principal cellist of the orchestra. The earlier soloists were Helen Traubel, Nathan Milstein, Bruna Castagna, Robert and Gaby Casadesus, Gregor Piatigorsky.

In addition to subscription events, six "pop" concerts have been added. Some 17,500 children heard the orchestra in the first semester, and a second series is being given, as well as a concert for the suburban schools. About 12,000 attended a special concert, sponsored by the Katz Drug Co., with Oscar Levant and Dorothy Sarnoff, guest artists.

The Kansas City Southern Railway is sponsoring sustaining broadcasts of the orchestra over KMBC-CBS for the 20 weeks. Season ticket sales are reported increased 250 per cent over last year.

Mrs. P. C. B.

THE FIRST U. S. TRANSCONTINENTAL BROADCAST.

Weber and Fields, famous music-hall duo, heard in the opening program over the NBC network in 1928.

Seattle Re-Engages Bricken

SEATTLE.—With the concluding concert of the regular series by the Seattle Symphony, it was announced by the board of directors that Carl Bricken will again be the conductor next season. Bricken, coming at a trying time in the orchestra's history, has built up a substantially better group, enlarged its repertoire, given more concerts and created enthusiasm and morale in the ensemble and its public. At last Seattle has a permanent conductor who can and will extend the cultural influence of the orchestra throughout the Northwest, in a way that guest conductors could not do.

Antonio Brosa, violinist, was heard in a brilliant interpretation of the Sibelius Concerto in three concerts by the orchestra. This is a work which Mr. Brosa was well qualified to perform. The Beethoven Seventh Symphony and a first local performance of Waltzes from Der Rosenkavalier of Strauss, were likewise included on this program.

To enumerate all of the works most recently performed would entail many words, but Conductor Bricken has revealed a versatility of taste in programming that is most gratifying. A tribute to George McKay, one of the rising young composers of the Pacific Northwest, was the performance of his little Symphony. Mr. McKay's opus revealed understanding of orchestration and counterpoint. He is a violist in the orchestra, and a member of the faculty of the University of Washington.

Samuel Barber's Adagio for Strings was given a splendid reading at one of the earlier concerts of the season. Hilmar Luckhardt's Variations and Finale, and Jaromir Weinberger's Polka and Fugue from Schwanda were given local first hearings during the succeeding concerts.

Jean de Rimanoczy, concert master of the orchestra, was soloist in the Brahms concerto, and for one of the Standard Broadcasts he played the Saint-Saens Introduction and Rondo Capriccioso.

One of the highlights of the sixth Symphony concert was the first performance in Seattle of the Shostakovich Fifth Symphony. A symphonic picture for orchestra based on Gershwin's Porgy and Bess, by Russell Bennett, was another interesting work given its local premiere.

The final concert of the season featured Gertrude Huntly-Green, pianist, in the popular Tchaikovsky Concerto in B flat minor. Mme. Huntly-Green, a frequent soloist in the Northwest for many years, was accorded a most satisfying reception by an overflow audience. Concluding the concert, Bricken gave a stupendous performance of the Brahms D minor Symphony, one which demonstrated his ability consistently to improve the quality of his ensemble and the smoothness of interpretation.

In a program sponsored by the Seattle Chamber Music Society, Bricken, with Antonio Brosa, was heard in his own Sonata for piano and violin. This modern work, like many such scores, would require further hearing to form a complete estimate. Brosa and Berthe Poncy-Jacobson also gave Mozart, Debussy and Beethoven Sonatas.

Cecilia Schultz attractions have included an outstanding concert by the Roth Quartet and what has come to be an annual appearance of Yehudi Menuhin. Needless to say, the Menuhin concert attracted an overflow audience, with stage seats and every available standing room space sold.

A recent Schultz attraction was Egon Petri. Petri, who has appeared before in Seattle, drew an audience of enthusiastic piano-lovers, who reveled in a program devoted to Bach, Beethoven, Chopin and Liszt.

The Philomel Singers of Seattle gave their annual winter concert at the Roosevelt High School Auditorium, drawing the largest crowd of its 23-year history—standing room only, with hundreds turned away. Besides splendid ensemble singing of the women's chorus, duo-pianists Helen Louise Oles and John Hopper were soloists.

JOHN HOPPER

THE GOLDEN JUBILEE PRIZE

of the Cincinnati Symphony, a $1,000 war bond, is purchased by Eugene Goossens, the orchestra's conductor, to award to William Grant Still, winner of the contest for the best overture celebrating the ensemble's 50th anniversary. Still's work, Festive Overture, was unanimously selected among 39 manuscripts received by the judges, who included Pierre Monteux, conductor of the San Francisco Symphony, Deems Taylor, and Mr. Goossens. In the photo, left to right, are J. M. O'Kane, manager of the Cincinnati Symphony; Mr. Goossens; W. R. Galloway, vice-president and cashier of the First National Bank of Cincinnati; and Edgar Friedlander, treasurer of the orchestra's board of trustees.

UNSUNG HEROES OF EUROPE'S UNDERGROUND

How Secret Broadcasts of the BBC Kept Songs Alive Among the "Conquered"

By CHRISTOPHER CROSS,
Public Relations Director in North America for the British Broadcasting Corp.

They tell the story of the Frenchman whom the Nazis caught listening to the BBC. When the Gestapo burst into his room the last notes of La Marseillaise were being played.

He was dragged before the local Gestapo chief, who screamed: "What were you listening to on your radio?"

"The BBC," he said without hesitation.

"We know that! Exactly what were you listening to?"

"To La Marseillaise," the Frenchman politely answered.

"Don't you know it is forbidden! The Fuehrer forbids La Marseillaise. Why do you listen to that song when you know it might mean your life?"

"What's a man to live for if he can't listen to his national anthem?" the Frenchman asked quietly. He turned his head, looking at each of the Nazi officials and guards and repeated slowly "Yes, what has a man to live for if he can't listen to his La Marseillaise?"

How the Underground Worked

Early in the war the Nazis acknowledged the importance of music in psychological warfare when they blacklisted outstanding composers and made it a crime to listen to your national anthem.

The British Broadcasting Corporation took up the Nazi challenge immediately and began to use music as one of the most powerful forces to keep alive the spirit of resistance. Now that many of the countries overrun by the Nazis have been liberated, dramatic stories of defiance and bravery may be disclosed.

"French musicians were as much heroes as if they had fought with guns," M. Herman Moyens, one of the principal organizers of the Underground National Committee of Musicians, said recently in a BBC broadcast from London. "In spite of the actual danger to their lives, they worked right under the very noses of the Nazis to play blacklisted music for the people."

This group of French musicians met in a Vichy-held radio station in the middle of the night. Nazis and French collaborators still controlled the country. Yet night after night behind locked doors they recorded works banned by the Nazis. The music of Darius Milhaud, Arthur Bliss, Mendelssohn, Prokofieff, Paul Dukas—all banned—were played by the musicians and recorded.

These recordings were broadcast even before the fighting in the streets of Paris between the FFI and the Nazis had ceased.

"And this wasn't all," Moyens revealed. "They even gave public performances of banned music."

This was accomplished by playing the music under different titles. For example, Darius Milhaud's Scaramouche was not recognized by the Nazis under the title: Mous-Arachac, by Hamid-ul-Hasarid. But French patriots could easily see that anagrams had been played with the original names and titles and filled the halls.

Clandestine Broadcasts

About the same time the Dutch, too, were listening to BBC broadcasts behind closed doors. It was the only way they could hear their national music and keep up with the latest American and British songs. Since they could listen only secretly and infrequently, they found it hard to learn the words to these songs.

Arnold C. Van Beers, Aneta war correspondent, tells how a Dutchman named Van Haaren started a secret publication called Tuney Times. It was a 10-page pamphlet containing nothing but the English words of the latest songs with a list of hours at which they were most likely to be played by the BBC.

Published Pamphlet of Verses

By continuous listening, at great personal risk, Van Haaren and his staff were able to transcribe the lyrics for the pamphlet. Sometimes they had to listen to one song as many as 14 times. The pamphlets were distributed among patriots, warning them to memorize the words as quickly as possible and destroy the pamphlet.

Tuney Times is still published, but no longer secretly. It is now distributed openly and sells out quickly. Now the publication serves to help unite the Allied forces and the civil population.

Throughout Europe the music-lovers and freedom-lovers are still listening to the BBC. But in most countries it is no longer done in secret; no longer punishable by death. The determination, however, of the BBC to penetrate the Nazis' blackout of free music and the spirit of those who worked throughout the occupation to keep their people in touch with freedom will not soon be forgotten.

Rochester Philharmonic Has Brilliant Guests

Rochester, N. Y.

Howard Barlow as guest conductor of the Rochester Philharmonic Orchestra, in the concert delayed through the December blizzard, gave a correct reading of Brahms' Fourth Symphony; there could have been more emotion to bring out the tender beauties of this work. Deems Taylor's set of variations: Marco Takes a Walk were performed with real charm and enthusiasm, and the peak of the evening was reached in Enesco's First Romanian Rhapsody. The second Philharmonic concert of the month brought us Nathan Milstein. Superb was his interpretation of Tschaikovsky's violin concerto; it was followed by an ovation seldom heard in the Eastman Theater. Guy Fraser Harrison and the orchestra did a fine job in supporting the soloist; of the same high standard was the performance of Tschaikovsky's Fifth Symphony under Harrison's baton. Another successful event in the series of the Philharmonic concerts was the appearance of Argentinita, the great Spanish dancer, and her colleagues in a very colorful series of Spanish dances; the orchestra under Guy Fraser Harrison's skillful leadership gave not only a vivid accompaniment, but added its share to the success of the evening by several orchestral pieces.

George Gershwin's and Du Bose Heyward's immortal contribution to the history of the American opera Porgy and Bess. in Cheryl Crawford and John J. Wildberg's production was presented in a most enjoyable performance to a capacity audience; fine voices, excellent diction, expressive acting were blended harmoniously; stormy applause well deserved.

The Don Cossack Chorus under Serge Jaroff's direction is very popular in Rochester; and its popularity was confirmed anew by the enthusiastic applause the chorus received after a splendid rendition of joyous and sorrowful, melancholic and jocular Russian music.

Casadesus Scores

The eminent French pianist, Robert Casadesus, gave a masterly recital; Mozart (the F major sonata), Chopin (twelve etudes), Robert Schumann (Papillons), and Maurice Ravel (Jeux d'eau, Forlane, Toccata) were on the program. Utmost brilliancy and clarity, the finest lyrical expression, poetic delicacy, and an emotional warmth made every piece a feast. In the chamber music series, presented by the Eastman School of Music, the Gordon String Quartet (Messrs. Jacques Gordon, Walter Hagen, Kras Malno, Gabor Rejto) gave two concerts of the most perfect style. In the first one, Borodin's second quartet in D major was presented with a warm expression; Beethoven's B flat major quartet (op. 130), one of the quartets from out of this world, a work for which words are too pale, was interpreted with the deep respect for this immortal music in a masterly manner. With the assistance of Robert Sprenkle, the solo oboist of the Philharmonic Orchestra, Mozart's charming quartet in F major (K. 370) was presented with such a sparkle and graciousness that the audience did not halt the applause until the last was repeated. The second concert of the Gordons brought the first American performance of Miaskowsky's ninth quartet in D minor, op. 62, a rather conservative and conventional work. Debussy's only string quartet in G minor, one of the most beautiful works of the French chambermusic composers, received a performance which brought to light all the beauties of the score. Mrs. Cecile Genhart, pianist, assisted the Gordons in the performance of Dohnanyi's second quintet in E flat minor, op. 26. This melodious work, very pleasing to the ear, came out in a brilliant performance.

Hanson Conducts

Dr. Howard Hanson, conducting the Eastman Rochester Symphony Orchestra, presented student-soloists in works by Stamitz (Richard Fischer, viola). Goldmark (Elliot Siegel, violin), Mozart (concerto No. 7, Gerard Samuel, violin), Norman dello Joio (Murray Panitz, flute), and in arias (Debussy's l'enfant prodigue. Rose Lisanti; Arthur Schoep, Verdi's Credo from Otello; Delibes' bell song from Lakme, Katherine Dryer); it was really rewarding.

The pop concerts of the Civic Orchestra brought Victor Borge as soloist, not only for his humoristic interpretations but also in a remarkable performance of Gershwin's Rhapsody in Blue; Guy Fraser Harrison conducted the orchestra in brilliant style. Under Dr. Paul White's baton, the Civic Orchestra presented favorite orchestral music; Frances Breed, of New York, played the Glazounoff violin concerto with good technique and with a warm appealing tone.

In the broadcast series of the Eastman School of Music, the Gordon String Quartet played Haydn's bird quartet and Howard Hanson's quartet in one movement in the well-known masterly interpretation; Jacques Gordon as soloist performed among other works one movement of Paul White's violin sonata, a work which reminds the listener of Cesar Franck's impressionistic tonality; the Madrigal Choir of the Eastman School was heard too in a pleasing performance, Gerard Samuel conducted.

DR. HANS F. KUPPENHEIM.

BENNO MOISEIWITSCH,
pianist, played Chopin works in a BBC weekly overseas program "Atlantic Spotlight," which is air-waved simultaneously by the British Broadcasting and NBC of America. He played music on the piano made for Chopin by Broadwood in 1840.

MURIEL KERR,
pianist, has been added to the list of artists under Concert Management Ray Halmans. In addition to her annual New York recital, Miss Kerr will concertize next season from coast to coast, including a Chicago concert in Orchestra Hall.

WNYC: THE POTENT VOICE OF NEW YORK

New York's Municipal Broadcasting System, WNYC, has been in existence for 21 years. The first broadcast was made July 8, 1924, with the Police Band playing the National Anthem. The station came into being by the initiative of Grover Whalen, then Commissioner of Plants and Structures for the City, and Rodman Wanamaker, prominent business man and civic-minded leader. Just 20 years later in 1944, the Police Band ceased its weekly broadcasts, due to the manpower shortage. It was prophetic in a way, however, that the first broadcast on the Municipal Station was of music, which has since become a major factor in its program schedules.

The early years of the station were marked by frequent changes both in management and programming. It was not until 1938 that WNYC was established as a separate municipal organization operating under the direct supervision of Mayor F. H. La Guardia. M. S. Novick was appointed by the Mayor as the first director, and a petition was immediately made for a full-time operation (the station shares a wavelength with a station in Minneapolis). It was then that the policy of "the best in music and public service" was inaugurated.

The Masterwork Hour was something new in radio—the first of a long line of "firsts." This became the first regularly scheduled recorded concert program on the air-waves. The public were informed in advance through the Masterwork Bulletin what the programs were to be, and were thus able to look forward to hearing their favorite works on this new daily concert hour. Similar programs followed, including The Opera Matinee, Symphonic Matinee, The Municipal Concert Hall and many other programs of fine recorded music scheduled at definite times with programs listed in advance. Then came the advent of "live" music broadcasts.

Pioneer in Broadcasting Best Music

The programs of the New York Philharmonic on Sunday afternoons were for a while the sole regularly scheduled broadcast of symphonic music. To supplement this, and to give New Yorkers a greater opportunity to enjoy classical music, the 1:30 p. m. Sunday Brooklyn Museum Concerts by the WPA Symphony Orchestra were initiated.

In addition to these, concerts were broadcast of other outstanding musical organizations in the city including the WPA Symphony, the San Carlo Opera Company, the Juilliard School of Music concerts, the Goldman Band, and many others. During the years of the WPA Music Project, the municipal station was the means of bringing much good music into the homes of the city's inhabitants.

MAYOR LA GUARDIA AT THE MICROPHONE.
(International News Photo.)

The broadcasts of the Sunday night Carnegie Hall Concerts, and the Brooklyn Museum WPA Concerts became regularly looked-forward-to events in the listening habits of many New Yorkers.

The following years saw the development of this policy of broadcasting the best in music (both live and recorded), with new and important ones added. The broadcast of the Frick Collection Concerts from Frick Museum, featuring recitals by the world's outstanding artists, has this year included such names as Szigeti, Budapest Quartet, Sanroma, Kapell and many others. The summer Stadium Concerts by the Philharmonic Orchestra, broadcast twice weekly, the Goldman Band, Dancing Under the Stars, and the Juilliard Summer School recitals round out the list of important musical events.

One of WNYC's most interesting broadcasts is the Carnegie Hall concerts of the National Orchestral Association Symphony Orchestra with the innovation of air-waving the orchestra's rehearsals from the Municipal City Center for the edification and instruction of all music lovers and particularly students. These Behind the Scenes broadcasts give listeners, be they professionals or average concert-goers, an insight into the workings and preparation of a major symphony orchestra for a concert hall appearance.

With New York City now recognized as the music center of the world, WNYC has carried out the purpose of bringing this music to the greatest number of people possible. In thus stimulating their interest in music, the effect will be ultimately to bring more and more people to appreciate good music, now that they have the chance to hear it. The WPA Concerts have now become War Stamp Concerts and the quality remains as high as before.

Encourages Young Talent

In a similar vein, the City Station has felt that encouraging young talent is one of the most important phases of musical progress and advancement. Auditions are always open at WNYC (Saturday afternoons, the line forms to the right.) Promising young artists are given an opportunity on a program series to aid their development. The financially less fortunate, yet musically able youngsters attending the many Foundation music school settlements around the city are heard on the air in a regular series of Music for Young People programs.

This encouragement does not stop with their initial radio debut. The City Station continues its support by airing the newcomer's Town Hall or Carnegie Hall recital, to give the young artists an extra bit of notice.

The activity in "live" concerts would do credit to any network. Taking the week of Jan. 29, 1945, as a sample, the station broadcast Stokowski's City Center Symphony Concert from City Center on Jan. 29; the Detroit Symphony Concert with Marjorie Lawrence from Carnegie Hall, Jan. 30; the National Orchestral Symphony Rehearsal, Feb. 2, and the Frick Collection Concert featuring Joseph Szigeti on Feb. 4.

Annual American Music Festivals

The story of WNYC's music schedule would not be complete without mention of the Annual American Music Festivals. This year the Festival promises to outstrip its predecessors both in size and scope. The 10-day festivals are held between Lincoln's and Washington's Birthdays (Feb. 12 through 22) and are designed to encourage native musical talent while at the same time publicizing and promoting it in order to bring America its rightful and deserved recognition. Last year's Festival consisted of over 150 programs and included not only world premieres of new compositions and radio premieres of young promising artists, but also revived and played infrequently heard American classics. Symphony, opera, jazz, chamber music, swing, folk songs—all parts of the nation's musical heritage are heard on these broadcasts.

This year, the festival will naturally have a heavy emphasis on the war, and the music of America which reflects this great struggle for freedom, the freedom that is embodied in music itself. Morton Gould, Paul Bowles, Paul Creston, Aaron Copland and a long list of other now-famous composers had many of their early works premiered during past WNYC Festivals.

The Mayor's Weekly Talks

One of the highlights of WNYC's broadcasts has been Mayor F. H. La Guardia's Weekly Talks To the People each Sunday at 1 p. m. According to a survey made by the Pulse of New York, the Mayor's broadcast has a better than 3 to 1 listening advantage over its nearest competitor and has been unrivalled with its 1 p. m. spot on the air-waves. These talks originated on that fateful Sunday, Dec. 7, 1941, when the Mayor went on the air to reassure New Yorkers that the City's Protective Services were ready and mobilized to cope with any possible emergency. He urged the people to keep calm, keep their radios on, and be prepared to follow all instructions. The Weekly Talks were repeated irregularly for the succeeding weeks, but then early in 1942 settled down to a regular weekly report.

The broadcasts are made from the Mayor's office in the City Hall, where a microphone is placed on his desk. The Marines' Hymn became the theme song of the broadcast at about that time, for no other reason than that His Honor particularly liked its robust tempo. Since then, of course, the Weekly Talks to the People have become Sunday listening musts for thousands of New Yorkers.

The Mayor's addresses are informal and from no prepared script. The topics he covers range from the price of eggs and the preparation of Pasta Falliole, all the way to the announcement of a new production at City Center (which he founded) or descriptions of post-war planning projects and employment. Housewives listen to him for tips on food supplies and consumer savings; Civilian Defense agencies for news of new protective services and regulations; shopkeepers tune in to learn of OPA and WPB regulations and how they affect their business; and others dial in on the "talks" because they realize the Mayor is giving a report on conditions of their city and home and place of business.

Novik a Versatile Director

The Saga of WNYC would not be rounded out without mention of the work of M. S. Novik, Director of the Municipal System. Mr. Novik assumed his duties as director in January, 1938, but he traces his activities in educational radio back to 1932. At that time he was program director for WEVD and was in charge of the Discussion Guild. In this capacity he arranged forums and discussions by such noted persons as Clarence Darrow, Bertrand Russell, Will Durant, Abbe Dimnet, Rabindranath Tagore, and many others.

Novik's interest in classical music and the concert world was a corollary of his deep interest in the discussion and lecture platform. It was natural for both interests to reach their fullest development through radio. Novik, perhaps to a greater extent than any other person on the local scene, was responsible for the emergence of the station as a vital factor in the cultural history of the city.

ON A USO CAMP-SHOW TOUR, →
Miriam Solovieff, violinist (left), Hazel Hayes, soprano, and Conrad Thibault, baritone, perform for servicemen.

← ROSE GOLDBLATT,
playing at the Stage Door Canteen in New York. The pianist now is touring her native Canada. She will return to the States in the fall and give her second recital in Town Hall, New York. (Photo by Dorothy Gale.)

WIZARD-SCIENTIST OF TELEVISION

DuMont Evokes a Revolutionizing Art of Sound, Color and Movement

In Passaic, N. J., there is a quiet, retiring scientist who has devoted an entire lifetime to the development of the new art of Television, in which he holds a foremost rank. His name is Dr. Allen B. DuMont. His story is inspiring.

Young Al DuMont, the counterpart of those thousands of urchins who tinker in basement workshops all over the country today, had already soldered and wired and screwed his first radio receiver together at the age of eleven. By the time he was 14, he held a first class commercial radio operator's license. During the summers he worked on coastwise and transatlantic vessels. Very soon he had his own amateur transmitting station. Then he went to Rensselaer Polytechnic Institute, where he earned a degree as Electrical Engineer and first became intrigued with what was then a scientific toy known as the oscillograph, but which is now a precision instrument used the world over for measurements and testing of all types of electrical equipment.

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After graduating from RPI in 1924, DuMont began his career with the Westinghouse Lamp Company. Starting as an engineer, he soon was in complete charge of the production of receiving tubes. In 1927 he perfected a highspeed automatic seasoning and testing machine which operated at the rate of 5,000 tubes an hour. The company presented him with a $500 First Award for the outstanding accomplishment of any employee.

The next year the young inventor became chief engineer of an organization headed by that grand old pioneer in television, Dr. Lee DeForest. He was given the problem of supervising and designing a complete new line of receiving tubes and of laying out and supervising the staff and facilities necessary to produce 30,000 receiving tubes per day! In less than a year he had completed this program and was promoted to vice-president of the DeForest

ALLEN B. DUMONT
(Photo © Bachrach.)

Radio Co. Television developments next came under his direction. His work here was climaxed in 1930 with the inauguration of the very first American television entertainment on record, over the DeForest television station W2XCD.

But the memory of that oscillograph at Rensselaer was strong. The television of 1930 was crude and in scientific terms of low-definition. DuMont resigned his post at DeForest and began working on a cathode-ray technic for television.

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With limited finances, he set up the Allen B. DuMont Laboratories. The financial strength of the organization dipped dangerously low. Then, bit by bit, as increasingly definite promise came out of the tiny company, the organization strengthened and expanded. It manufactured and developed television receivers and transmitting equipment in addition to making cathode-ray tubes for oscillograph applications.

The laboratory has been mainly responsible for the widespread use of the cathode-ray tube oscillographs of today. In mid-1940 the company began a conversion to war production which was completed in 1941. Since then all its production has gone to meet the demands of the armed forces.

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There is no question that from the insatiable curiosity and the brilliant scientific probing of Allen DuMont have stemmed applications of the cathode-ray tube ranging from simple commercial oscillographs to the first commercial, big-definition cathode-ray television tubes in the United States. There have come time-delay cathode-ray tubes with phosphorescent screens, the "Magic Eye" tuning indicator, a writing mechanism on which writing appears on a tube at a distance from the author, the Resonoscope as a standard of musical frequencies, tubes for radio compass, industrial and military applications, tubes for special medical applications in therapy and cardiography, photographic recording oscillographs for gun power detonations measurements, oscillographs for analyzing internal combustion of engines, theatre television film recording-projection equipment. He was even issued a patent recently for color television receivers.

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DuMont's work has not gone unrecognized. In August, 1944, RPI conferred the degree of Doctor of Engineering on him, citing him for "pioneering in the development and use of the cathode-ray tube, the heart of radar. . . . and his improvement of the art and science of television."

The Television Society has also presented him with awards bearing glowing citations, the latter for the programming advances of the DuMont television station. WABD. His most recent honor was the presentation of the Marconi Memorial Medal of Achievement by the Veteran Wireless Operators Association based on Army-Navy "E" which his plant has won.

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With men like Allen B. DuMont in the forefront of its proponents, prospects for television are, to say the least, excellent. With the close of the war the new medium is expected to surge ahead to tremendous proportions, possibly even overshadowing the technological giants that arose in the early part of the 20th century. As an indication of this trend of allocating various chunks of the ether to different communication services, the F. F. C. has assigned television probably the ideal set of brackets for the immediate development of that medium. This assuredly was a vote of confidence in the burgeoning new industry as the coming number one branch of communications.

First Television Promised For New York Audiences

That coming events "cast the[ir] shadows" is symbolized with the [an]nouncement by Elliot A. Daitz, president of the 1350-Sixth Ave. Corp., New York City, of the first theatre to be built and equipped for television. It will be located on the southeast corner of 55th Street and Sixth Avenue, the stage being built large enough to provide adequate space for televising equipment, including a special projection screen with completely insulated and grounded apparatus and electrical equipment room. The televising, itself, will be projected from the rear of the screen. A 300-foot directional antenna will be specially constructed for the theatre, and will be the first of the type ever ordered. Mr. Daitz is of the opinion that all theatres in the future will eventually have television equipment.

Vera Avar Heard

Herta Shilton recently presented Vera Avar, young coloratura soprano, in an afternoon of music at her New York studio. In an exacting program Miss Avar showed an unusually good voice, sound technical training and sense of style. Her numbers were by Haydn, Schumann, Bizet, Oliver and Proch. Mme. Shilton was at the piano for Miss Avar. D. B.

ROMANCE BLOOMS UNDER HOT LIGHTS.
Studio setup of a scene from La Boheme, broadcast by NBC over its television station WNBT. Lois Eastman, soprano, and John Hamill, tenor, are the principals. (NBC Photo.)

NYSTA Opens Students' Series

The New York Singing Teachers' Association presented the first in the 1945 series of Student Artists' Concerts at the City Center of Music and Drama on Jan. 23. Three winners in the auditions for a debut recital offered each season by the organization were heard by a large and distinguished audience. Gloria Spegal, mezzo-soprano, sang with free, lovely tone quality two small Italian arias by Durante and Bencini; Die Nacht and Zueignung, by Strauss; and English songs by Harry Wilson, Randall Thompson and James Rogers. Natalie Haley revealed a voluminous, warm mezzo-contralto voice, singing with emotional significance a group of Franck, Schubert and Brahms and songs in English by Dowland, Bertram Fox, Walter Golde and Elinor Remick Warren. William Ablett, tenor, delivered Italian works, by Donaudy, Pergolesi and Scarlatti, with clarity of voice and sincerity of interpretation. Especially good was his singing in Wintter Watts' Blue Are Her Eyes and Sunset by Alexander Russell. Edward Harris, at the piano for the young singers, displayed outstanding artistry. Composer-members whose work was represented were Harry Wilson, Clara Edwards, Alexander Russell, Bertram Fox and Walter Golde. M. C.

PROGRAM FORECASTS: WHAT BROADCASTERS HAVE IN STORE FOR 1945 – 1946

NBC on Alert for "Finds"

By SAMUEL CHOTZINOFF,
Manager, NBC Music Division

NBC has consistently aided young American composers and artists in their careers.

Typical of opportunities we offer to new talent is our recent tie-in with the National Federation of Music Clubs in their biennial Young Artist Auditions.

This year, in addition to the Federation's cash awards to first place winners in violin, piano and voice, NBC is extending the opportunity of solo appearances with the NBC Symphony Orchestra, under the direction of Dr. Frank Black, to winners of the finals.

The network is consistently on the alert for new "finds" in all branches of music. We conduct musical auditions regularly; applicants are heard by a committee and, while the percentage of artists we can engage as a result of these auditions is necessarily small, some of the names selected through the procedure have gone on to lucrative radio careers.

Modern composers have been given many opportunities to have their works presented over NBC.

During the past two years, the Music Critics Circle of New York conducted its annual quest for "best symphonic works" by having the nominated compositions presented on special programs of the NBC Symphony Orchestra, with Dr. Black conducting. In 1944, the competition was augmented to include new chamber music and the greater part of the search was conducted at NBC, with staff musicians playing the candidate compositions before the assembled critics.

A lengthy list of premiere radio performances of modern composers bears out NBC's eagerness to convey new scores to huge coast-to-coast audiences.

Hearing New Artists and Compositions

By HUBBELL ROBINSON, JR.,
Vice-President in Charge of Programs, The Blue Network

The Blue Network in considering its serious music programs has in mind two major objectives: first, of course, is offering the widest possible coverage of the best in music, both new and old; second and, we believe, fully as important, is the discovery and presentation of the latest and outstanding young artists and worthwhile new compositions. In doing these things we feel we are providing a public service and offering an important contribution to the artistic and cultural life of our country.

The Blue Network, for example, feels that it has helped materially in uncovering new talent and, through the cooperation of the Sherwin-Williams Company, has made it possible for stars of today's Metropolitan Opera—by consensus the outstanding opera in the world—to get that first and so necessary step toward recognition. A study of the personnel of the Metropolitan shows that by means of the Metropolitan Opera Auditions of the Air many young artists were first brought to the opera house.

To carry this work further, the Blue Network, by means of its Metropolitan Opera, U. S. A.; Stars of the Future; Norman Cordon Sings—to mention but three programs—gives these young artists additional opportunities, further experience and financial recognition.

The broadcasts each Saturday evening of the Boston Symphony Orchestra, sponsored by Allis-Chalmers Manufacturing Company, are, we believe, an outstanding contribution in the symphonic field. Dr. Serge Koussevitzky has long been known as an outstanding programmaker. Not only does he select the masters of yesterday, but, through his contacts and experience, is especially fitted to bring to the wide radio audience the leading composers of today. Thus we have an ideal combination.

Of its own volition, the Blue Network last fall sponsored the Contemporary Composers Series wherein selected composers were especially commissioned to create new scores. They received financial returns for their work, the compositions were played and judged, and thus contemporary music was stimulated.

The most recent development, already announced by the Musical Courier, is a prize contest in connection with the forthcoming festival of the American Composers Congress in Colorado Springs. Dr. Roy Harris, a leading American composer, is directly in charge. The Blue Network is happy to serve merely in the background by providing the financial rewards which are deserved by those who are creating American music today.

Widening "Frontiers of Appreciation"

By JAMES H. FASSETT,
Program Director, Columbia Broadcasting System

The power of radio to stimulate interest in music and to encourage composers and performers to their finest professional achievement has always guided the direction of CBS music policy. Here is an unparalleled medium to make music a truly universal art.

For this reason, Columbia's musical programs are selected to achieve a fine balance between the performance of the established repertory by the best available talent and the presentation of new works and rarely-heard scores from the past. The former is best exemplified in the continuing Sunday broadcasts of the New York Philharmonic-Symphony through the past fifteen years; the current Invitation to Music series aptly illustrates the latter.

Awareness of radio's power as an educational force is clearly reflected in Gateways to Music—musical portion of Columbia's American School of the Air—which, though it occupies salable time in the network's schedule, has been a sustaining series for almost fifteen years.

Columbia's principles extend beyond the selection of music to be presented, to include those who perform that music. Again, CBS policy balances the engagement of the most renowned artists with the employment of unknown performers with talent, who are thus given an opportunity to build their own reputations. Many have done so, and such names as Eileen Farrell, Bernard Herrmann and Genevieve Rowe attest the success of such a policy.

That the future holds great promise for music in America is due in great measure to the widened frontiers of appreciation that have been won by radio.

Programs for a Fighting America

By EDGAR KOBAK,
President, Mutual Broadcasting System

To offer a definitive answer to a music program policy for the future is not always as easy as it may seem, when some of our most competent military leaders are warning us that the war may be considerably longer than some of the citizens of this country believe.

Lt. Gen. Millard F. Harmon, Commanding General, AAF, Pacific Ocean Area, recently said in a broadcast from Honolulu over the Mutual Broadcasting System, "Where this conception came from that we are entering the closing phases of the war. I cannot conceive."

We know now that we cannot think at the moment in "post-war" terms. What we can think about is the men and women who are fighting and working to keep our nation strong. We can think about programs which bring them surcease from their efforts. And we can do something about it. We can bring them the Detroit Symphony, the Cleveland Orchestra, Music for Worship, and our many other programs of serious music, for which we are constantly expanding and building our operations to handle.

CBS MUSIC LIBRARIANS
handling scores needed in the many programs of that network.

Perhaps the obligation we feel to this nation in bringing them serious music is best expressed in the "Symphonies for Youth" program, in which high school children have displayed an interest which would have been almost unbelievable a few years ago.

In this way do we consider our planning of the network's musical program for the present and for the future: on the basis of what the music-lovers now, and the music-lovers to be, of this country want.

Seeking a "Rounded" Music Policy

By ELLIOTT M. SANGER,
Executive Vice President, WQXR

The program policy of WQXR dates back to 1936, when it was decided that there was a need for a commercial radio station in New York which would base its appeal on the ever-increasing demand for good music. Although we were told at that time that there was no chance for a station founded on what was then considered a "highbrow" musical policy, we have not departed from the original plan. As a matter of fact, over the nine years, WQXR has increased the amount of good music which it presents all day long to the public.

By good music, we at WQXR do not mean only the most intellectual compositions. We have always believed that any music which is permanent is good music. Therefore, the schedule of WQXR has always included, in addition to symphonic works, a fair proportion of lighter music such as operetta and musical comedy and the more tuneful symphonic works generally included under the caption of "concert music."

To be sure, our emphasis has always been on the great symphonic works, but we have tried to meet the demand for all kinds of good music, basing the proportion on what our researches have indicated to be the preference of the musically educated public. For instance, we realize that there is a demand for the best chamber music, but at the same time, we know that this demand is not as great as the demand for the great symphonies and concerti. So we do not play as much chamber music as we do symphonic music, and this same principle is applied to the proportion of our time which we devote to the lighter forms of composition.

In planning our own orchestral programs, both live and recorded, we have kept our hand on the pulse of music lovers and have tried to proportion our diet of music according to the results we have obtained by careful study of the reactions of our listeners.

The only kind of music we do not include in our repertoire is jazz—not that we think that jazz is beneath our notice. Quite the contrary; we believe it is important to the vast majority of radio listeners. But, because so much of it is obtainable on other stations, we stick to the kind of music which other broadcasters do not supply regularly.

The constant growth in audience of the station is testimony to the fact that the public wants more and more of the kind of programs we broadcast.

Station WLIB Makes Good in Plan to "Balance" Programs

About two and a half years ago a small group of people sat anxiously waiting for a call from Washington. They had a sizable number of recordings and transcriptions, a few microphones, a control booth and a plan. They were waiting to hear from FCC. The call came through, the license was granted, and station WLIB was on the air—one of 12 independent stations in New York.

There was a difference, however, between the newest station and the others. The difference was the plan. Convinced that New York already had too many local stations devoted to jazz and swing recordings, along with two stations, which offered primarily classical music, the WLIB staff chose to offer musical fare which would fill the gap between the two extremes. So their programs comprise the popular classics, with a blend of the modern. Under the guidance of Elias Godofsky, former newspaper man and publisher, Robert Scholle, former sales manager for WQXR, and Eddy Brown, well known violinist and veteran radio music director, WLIB has carved out an excellent place for itself in the field of musical programming.

By striking a balance between light and heavy music, the station reaches those who enjoy good music, like to tune in on a steady diet of serious compositions that are not too heavy, and do not care for "jitterbug fare." The station plans to introduce, encourage and develop new artists through a series of concerts by talented young Americans giving them an opportunity to be heard and judged by audiences many times larger than the select groups who attend public recitals. Television equipment is expected to be added later.

NEW YORK CONCERTS: NEW SCORES AND SOLOISTS GIVE COLOR TO FORTNIGHT

Soothing to sensitive ears was the Philadelphia Orchestra concert at Carnegie Hall, Jan. 23, under Ormandy's direction. His men and he are rare masters of cajolements in sound. Seldom here has an orchestra achieved such delicacies of tone as in Respighi's suite The Birds, such warm quality as in accompaniment to the Schumann piano concerto, such contrasts in color as in Martinu's second symphony. This work is more eclectic in style than the composer's First, but contains many interesting episodes of warm folk color, and originality of scoring and rhythms. No less pleasurable was the glinting virtuosity and absolute precision of technic. Ormandy utilized all those elements in readings that were models of style and fancy.

Artur Rubinstein played the solo part in the Schumann music, making it reveal all its sparkle and romantic charm, despite some slight differences of tempo understandings between soloist and conductor. L. L.

Bernstein Leads Harris Symphony

Returning to the place from which he started his meteoric career, Leonard Bernstein headed the Philharmonic Orchestra in the Carnegie Hall concert of Jan. 25. With a program which ranged from C. P. E. Bach's Concerto for Stringed Instruments and Beethoven's symphony in D major to Debussy's L'Apres Midi d'un Faune and Ravel's La Valse and Roy Harris' Third Symphony, he proved anew that he deserved all the attention and praise paid him. But what he needs also is time to mature and to look into himself. Then, one feels, he would conduct Bach and Beethoven with greater feeling and more convincing depth than he did this evening. However, when on home ground, dealing with the contemporary idiom as expressed in the works of Harris, Debussy, and Ravel, Bernstein revealed his exciting musicianship. The manner in which he kept the Harris score as a unit was admirable. His peak was reached with the interpretation of the Debussy score. This performance had, to pose a paradox, "a nervous restfulness" which kept the listener's attention from the first to the last bar. The same may be said about the interpretation of Ravel's La Valse, though the work as such is very often in danger of falling apart unless held together by a firm hand. Bernstein was rewarded with a great ovation in which he made the orchestra share. H. W. L.

JEANNE THERRIEN,

24-year-old Texas-born pianist, winner of this year's Leventritt Award, appeared with the New York Philharmonic-Symphony under Leonard Bernstein on Jan. 28, playing the Rachmaninoff Piano Concerto No. 1. Miss Therrien also won this year's Naumburg Foundation Award.

Leventritt Winner Bows

An intensive and exciting performance was Leonard Bernstein's (Philharmonic matinée of Jan. 28, Carnegie Hall) of Shostakovich's Fifth Symphony, in which the young American conductor stressed every facet of emotion and drama. The orchestra played marvelously well, especially in the nostalgic slow movement. The second half of the program had Rachmaninoff's First Piano Concerto, a diffuse composition rhapsodical and busily energetic by turns, but not equal in creative importance, to the same master's No. 2. Jeanne Therrien, winner of this year's Leventritt Award, was the soloist, and gave a splendid account of the opus and of herself. She has the equipment for the exposition of such music as Rachmaninoff's, a lush tone, romantic fervor, and unusual speed (it outraced the orchestra at times), agility and power of fingers and wrists. She won her auditors completely. Ravel's La Valse ended the program. L. L.

Stokowski Conducts Slav Program

Stokowski continued his series Jan. 29 at the City Center with the New York City Symphony Orchestra. Again the players distinguished themselves with fluent, fine-toned performances and ardent response to the leader.

The program consisted of Howard Hanson's Fanfare for the Signal Corps, Miaskowsky's Symphony No. 21, Rimsky-Korsakoff's Scheherazade Suite, and the conductor's own arrangement of music from Boris Godounoff by Moussorgsky. It gives a progressive and eloquent cavalcade from the operatic score, and has added interest because Stokowski bases his forceful orchestration on that of the composer, and not that of Rimsky-Korsakoff. The Miaskowsky Symphony ambles along pleasantly but not too importantly. L. L.

Detroit Symphony in N. Y. Debut

The Detroit Symphony Orchestra, Kreuger conducting, gave its first concert in New York at Carnegie Hall, Jan. 30. The program, carefully chosen to stress the virtuoso ability of the orchestra and particularly the unusual beauty of the string section, was a piece of excellent showmanship. The conductor led his orchestra to decided success. The various choirs are individually expert technically, and Mr. Krueger has fashioned them into unified tone quality of suavity and splendor. The players follow him with precision and enthusiasm. The Detroit Orchestra indubitably ranks with our greatest symphonic organizations. If there is any criticism of the Krueger readings, it might be that he sometimes sacrifices inner glow for forthright brilliancy. Rachmaninoff's Second Symphony was a case in point, where sensuousness could have been allowed fuller sway. However, all the required impetus and energy were in welcome evidence. Fernandez' Batuque and Griffes' The White Peacock were done with compelling atmosphere and color. Strauss' Salome Dance evoked sultry, exotic appeal.

The assisting artist, Marjorie Lawrence, after an uneven delivery of the Purcell number, Dido's Lament, rose to dramatic heights in the final scene from Salome by Strauss. Here the soprano sang with emotional warmth and thrilling tonal color, matching the splendid orchestral sweep with magnificent utterance. M. C.

Stravinsky Conducts His Works

Igor Stravinsky took over the Philharmonic baton for a week of guesting on Feb. 1. An all-Russian list opened with Glinka's Russian and Ludmilla Overture, played with accuracy but somewhat dryly; and Tchaikovsky's seldom-heard Second Symphony, on Little Russian folk themes, outlined by the conductor with such rhythmic clarity as to make its moments of lyrical expansion even less prominent.

JOSEF HOFMANN

makes his first New York appearance of the season as soloist with the Philharmonic-Symphony under Artur Rodzinski, in the Chopin Concerto in F minor on Feb. 15, 16 and 18.

Interest centered on the composer's conducting of his Ode, written in 1943 as a tribute to the late Mme. Natalie Koussevitzky, a work of neo-classic design, rather slight, but suggesting in some pages a restrained lament. His Four Norwegian Moods, done in Hollywood in 1942, are based on delicate folklike dance rhythms, rather banal thematically, and suggesting that the composer in this work reached his "Back to Grieg" period. The brief, lively Circus Polka, brilliantly scored, was originally composed for the Big Top. The last three works were first-times by the Philharmonic.

Beveridge Webster was a skilled piano soloist in the Concerto for that instrument, wind orchestra, double-basses and tympani, dating from 1924, showed a *mélange* of polyphony, jazz suggestions and startling contrasts of scoring. There were a number of recalls for the composer, though the general atmosphere was somewhat tepid. R. M. K.

At Sunday's concert Stravinsky introduced his Scenes de Ballet, commissioned by Billy Rose, for the show, The Seven Lively Arts. The score sounds unimportant and uninspired in the concert hall. There is still the Stravinsky touch in rhythm and his typical economical, precise orchestration, but no real inspiration, and the whole piece sounds artificial. H. W. L.

Elman's Second Recital

Mischa Elman moved on his established high plane of art with the recital he gave at Carnegie Hall, Jan. 21, for the benefit of the Denver Sanatorium. The famous Elman tone had all its warmth and roundness, and of course there is nothing that he cannot do outstandingly with fingers and bow. A wealth of musicianship and feeling came to hearing in three larger numbers, Handel's D major sonata, Beethoven's Kreutzer and Lalo's Symphine Espagnole, and lighter sentiment, dash and whimsy were in his playing of morceaux by Bloch, Chopin-Wilhelmj, Brahms and Wieniawski. Leopold Mittman supplied reliable accompaniments. L.L.

Lotte Lehmann Concludes Series

Lotte Lehmann appeared in a second recital in a series of three on Jan. 21, at Town Hall, in a program devoted to 18 songs of Johannes Brahms. Despite certain vocal shortcomings, Mme. Lehmann sang her program with her own rare charm and richness of artistry, which was particularly compelling in An die Nachtigall (Holty). The audience greeted her with prolonged applause on her entrance and there were enthusiastic demonstrations of approval after each group. W. T.

At her third recital, Jan. 28, before a sold-out house, with Paul Ulanowsky again at the piano, a program of Wolf and Strauss Lieder showed Mme. Lehmann in excellent form. There were numerous encores. Many chairs were placed on the stage. R. M. K.

Gretchen Branche, Negro coloratura soprano, made her debut in recital at Times Hall, Jan. 21. The assisting artist was Francis Blaisdell, flutist, with Frank La Forge, composer-pianist, at the piano.

Miss Branche appears to best advantage in coloratura. The voice is pleasing but light. She sings with intelligence, but should strive for better diction. W. T.

The Pro Arte Quartet again appeared in the New Friends of Music concert at Town Hall, Jan. 21. The foursome played Ravel's String Quartet with the utmost subtlety and gossamer beauty of tone. Mozart's Flute Quartet in D major (K. 285) had John Wummer as a capital and technically able soloist with Messrs. Kolisch, Prevost and Friedlander, in a sprightly reading of the work. Bernard Milofsky, viola, joined the other members of the quartet in a hearing of Mozart's Quintet in E flat major (K. 614). R. M. K.

Marie Arakian's fourth Town Hall recital on Jan. 21 was another manifestation of the fine vocal gift and intelligent program selection of the Armenian soprano. Ivan Basilevsky was her accompanist. D. B.

Margaret Sittig Scores

A sizable and appreciative audience heard Margaret Sittig's recital in Times Hall on Jan. 21, when she presented the Castrucci Concerto in G minor, sonatas by Tessarini, Grieg and Delius, the Vieuxtemps Ballade et Polonaise, and a group consisting of Eklog (A. Walter Kramer), Granadina (Nin), Song of the Black Swan (Villa-Lobos), two preludes of Shostakovich, and the first performance of the Intermezzo from Walter Damrosch's Elephants in Congress. The violinist, familiar to the New York public through numerous appearances, displayed a fine, even tone and technical finesse. Her interpretations were fastidious and tasteful, although a little academic. Especial interest attached to the clever Damrosch number. Miss Sittig's artistic merits were ably supplemented by the piano support of her father, Frederick V. Sittig. M. L. S.

Bach Circle in Ancient Music

The Bach Circle of New York, under the direction of Yella Pessl, gave a program of early concerto and concert music at Town Hall, Jan. 22. The program opened with a first performance of the J. S. Bach concerto in G minor, originally for harpsichord alone. This arrangement included oboe, string quartet and Basso Continuo. The second number was the Salve Regina, by Pergolesi, for contralto soloist, string quartet and harpsichord. Herta Glaz, ably supported by the instrumental ensemble, gave a musicianly reading although leaning heavily to the dramatic side. Dialogue between a Sanguinicus and a Melancholicus, by C. P. E. Bach, also a first performance, was interesting as a type of primary music composition. Violin, oboe, strings and basso continuo were heard in the Concerto in C minor, by J. S. Bach. Besides Miss Glaz and Miss Pessl, the assisting artists were Lois Wann, oboe; Mischa Mischakoff, violin; and the NBC Quartet, Mischakoff, first violin; Daniel Guilet, second violin; Carlton Cooley, viola; Benar Heifetz, cello. M. C.

(Please turn to page 37)

from NBC...

the finest in Music

The National Broadcasting Company in broadcasting fine music . . . in infinite variety . . . meets the challenge and opportunity to make its network an instrument of pleasure and cultural entertainment for its vast listening audience. Week after week, NBC takes music lovers on stirring adventures provided by the world's greatest artists. For example:

MUSIC OF THE NEW WORLD (Thursdays, 11:30 p.m. EWT) traces the influences and contributions to musical culture of Western Hemisphere urban centers . . . authentically recreates "Music in American Cities."

THE GENERAL MOTORS SYMPHONY OF THE AIR (Sundays, 5 p.m. EWT) features the NBC Symphony Orchestra under the batons of world-famous conductors . . . *Toscanini, Ormandy, Sargent.*

ORCHESTRAS OF THE NATION (Saturdays, 3 p.m. EWT) presents the symphony orchestras of Chicago, Indianapolis, Baltimore, Kansas City and Rochester, directed by their distinguished conductors.

FIRST PIANO QUARTET (Saturdays, 11 a.m. EWT) offers gifted performers in a wide repertoire of remarkable four-piano arrangements.

THE TELEPHONE HOUR (Mondays, 9:00 p.m. EWT) gives listeners great artists . . . among them *Kreisler, Anderson, Iturbi, Pinza* and *Hofmann* . . . as soloists, with Donald Voorhees' Symphonic orchestra.

THE VOICE OF FIRESTONE (Mondays, 8:30 p.m. EWT) brings the concert vocalists *Richard Crooks* and *Gladys Swarthout*, with Howard Barlow's orchestra and brilliant guest artists.

Programs heard over NBC enrich the lives of radio listeners, not only in the field of fine music but in those of history, literature and other cultural subjects.

National Broadcasting Company

America's No. 1 Network

A SERVICE OF RADIO CORPORATION OF AMERICA

HERE'S TO ROMANCE,
CBS, 10.30 p. m. EST, with Ray Bloch, his Orchestra and soloists.

How Radio Programs Happen

Where does a radio program come from? This question ranks alongside that very difficult one, "How does one get into radio?"

It must be admitted, however, that no one has so far satisfactorily answered the latter question, while the former has been answered in a number of different ways. The study and research that the radio industry has diligently applied to its work during its brief span of years have helped immeasurably in crystallizing the direction that radio programs take.

Broadly speaking, the origin and development of radio programs are owing to one of the following three groups. First of all, the broadcaster (an individual radio station or a network); second, talent agencies which use talent they represent, put together "packages," which they display for commercial sponsorship; and third, programs created by advertising agencies for their clients.

Obviously, it is almost impossible in a short space to cover in detail the many steps involved in building an entertainment vehicle for the air, but from the long perspective viewpoint, this is about what happens:

1. *Programs originating in a radio station or network.* Broadcasters today are making a determined effort to provide their listeners with a balanced entertainment diet, and, therefore, in periods of time that are not commercially sponsored, attempt to put on the best music, drama and news, etc., that they have at their command. In many cases these efforts eventually attract a large enough audience to warrant sponsorship.

2. *"Packages" from talent agencies.* In each of the major centers of the country, artist's representatives, recognizing the value of radio, are constantly working toward the development of a vehicle for their artists that will most favorably present them to the radio public. In some instances these are introduced first on local stations or networks as "sustaining"—or non-commercial—programs, in the hope that they will eventually attract a listening audience that will lead to sponsorship.

3. *The advertising agency program.* In the case of an agency, endeavoring to represent in the best possible way the merits of its clients' products, the first step is that of research.

A study is made of the age group, income group, habits, tastes, etc., of the listeners most likely to be consumers of the client's products. With these facts, together with information accumulated in innumerable surveys of radio listeners, the type of music, comedy, the drama or whatever other form of entertainment is determined to be the one most likely to attract the audience they are seeking, is carefully and deliberatelv planned.

To illustrate this rather obvious point, it would be of doubtful value to employ a symphony orchestra late in the evening to sell gum-drops to children. On the other hand, it has been proven that a most successful way of advertising a product that the whole family uses, such as a food product, is "variety" or a combination of comedy, drama and music.

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Briefly and generally, then, the sources of radio entertainment are broadcasters, who build programs to fill a specific need, the talent agencies, to fit specific talents, and the advertising agencies, to fit specific problems.

Of course in this, as in any other business, there are probably more exceptions to the rules than there are rules, and the studies and measurements made of the listeners in this country, while unbelievably voluminous, are still far from truly complete. For example, audits of listening habits indicate that music of itself ranks below comedy, drama and news, and yet there is a deep conviction among experienced broadcasters that these surveys do not properly reflect the almost universal taste for music.

One cannot deny that radio has increased the public taste for this type of entertainment. particularly for good music. There is no doubt either that, as time goes on, those commercial sponsors who have courageously paid to bring notable symphony orchestras and opera to that great proportion of our public to whom such pleasures were not before available, will be amply repaid for their investment.

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Toscanini Conducts The NBC Symphony

Edmund Kurtz, young cellist, soloed with Toscanini and the NBC Symphony Orchestra in Dvorak's Concerto in B Minor on Jan. 28 (NBC, 5:00 p. m., EWT). The composition high-lighted an all-Dvorak program by the General Motors Symphony of the Air. Mr. Kurtz has won his laurels as a distinguished concert artist, and his performance measured up to the high standard he has established on the concert stage. Toscanini devoted the first half of the program to Dvorak's Scherzo Capriccioso. While melodic and colorfully scored, it was not the happiest choice on the same program in comparison with the richness and depth of the Concerto.

RADIO NEWS
by William Taylor

As a brilliant example of diversified program effectiveness, in contrast to an all-composer orchestral entertainment, which more than often tends to be somewhat monotonous, the program presented by Toscanini on Feb. 4, was outstanding. Both the Maestro and the NBC Orchestra were in top form. The reading of Wagner's Prelude to Die Meistersinger was a thrilling experience; this climaxed a distinguished, sparkling concert that brought the audience in the NBC studio to their feet in a prolonged cheering ovation. Cherubini's Overture to Anacreon, Mozart's "Jupiter" Symphony, Berlioz' lovely Scherzo, Queen Mab, from the Romeo and Juliet Symphony, made up the rest of the program.

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Foreign Names Provide Big Struggle for Commentators

With the rapid advance of the Allied Armies through Europe the past few months, the News Commentators' broadcasts are peppered with the names, not only of the more familiar European cities, but also those of hamlets and towns, not even known to exist by the general American public. The painful and tortuous struggles the majority of these gentlemen seem to undergo in the pronunciation of the names of such localities, reaches a new low in radio journalism. Perhaps with the exception of Raymond Gram Swing, whose batting average is practically perfect, this applies to the rank and file of commentators. Even the erudite H. V. Kaltenborn, manages to get snarled up occasionally with his Italian.

A practical solution of this problem, it seems to this department, would be a short session with a language teacher, supplemented with a pad and pencil. If not, why not anglicize the pronunciation all the way through? Since all these competent gentlemen are most meticulous, as far as it is humanly possible, on the accuracy of their news broadcasts, why not extend it to the correct pronunciation of foreign names? This consideration is certainly due the sensibilities of radio listeners who are well informed—not to mention the responsibility for accuracy to those who depend on such broadcasts as more or less of an educational guide.

RADIO NOTE BOOK

Despite the present dearth of manpower, the masculine contingent has predominated on the Blue network's Metropolitan Opera Presents broadcasts. Richard Manning, Joseph Laderoute, Thomas Haywood, tenors; Robert Merrill, Loren Welch, Lawrence Ehrlich, baritones, and Kenneth Schon, bass-baritone, were the young men auditioning, while the budding divas were Anna Turkel, Angelica Sarris, Barbara Troxell, all sopranos, and Rosalind Nadell, mezzo.

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Karl Krueger, conductor of the Detroit Symphony, which has a regular broadcast over WOR, is wearing a coat that can boast of its fourth black cloth covering and has been in the family for two generations. Mr. Krueger claims it is lined with 75 mink skins and has a luxurious collar of Kamchatka otter fur, obtainable only in Siberia. So attractive is the coat that several years ago Krueger was stopped in Vienna and offered $2500 for a few of the otter skins that make up the bronze-toned collar. But not even that substantial money offer could make the maestro part with his sentiment-bound coat!

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The British Broadcasting Corporation entertained the press and guests identified with the radio industry on Jan. 24. The occasion was the broadcasting of The Chisholm Trail, beamed to Britain to reveal how Americans of the West lived in the fabulous 1860's. Among those attending were: Arnold Blom of PM; Frank Burke, Radio Daily; Tess Buxton of Tune In; Al Cusick, New York Post; Jack Gaver, UP; Don Iddon, Daily Mail; Nick Kenny, Daily Mirror; C. Langford-Baker, Montreal Star; Ralph Morton, AP; Madeline Mosher, New York Sun; Bruce Robertson, Broadcasting; George Rosen, Variety; Alfred Sinks and assistant, Readers Digest; Florence Somers, Redbook; Virginia Stevens, Cue; C. V. R. Thompson, Daily Express; Beverly Owen, British United Press; Jessica Russel and secretary, Magazine Digest; William Taylor, Musical Courier; Mr. Morton, A. P. of Great Britain; John Becker, CBS; Milton Bacon, CBS; Mr. Opfiner, Mutual; Mr. Novick, WNYC; and Bob Heller, CBS.

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CBS American School of the Air, the world's largest classroom, marks its fifteenth anniversary in February. This broadcast is beamed to 177,000 classrooms, 400 service hospitals, besides G. I. outposts, presenting 150 programs over 30 weeks, through 100 CBS stations in the U. S. and 38 in Canada.

•

The debut of the Blue network in television will take place on Sunday, Feb. 24, with a half-hour televised program, Ladies Be Seated, via WRGB. This will be followed by a variety program featuring Blue stars over WABD on Tues., Feb. 27. Regular weekly half-hour on both stations will continue thereafter.

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After auditioning dozens of radio programs for children, WQXR finally has chosen a young people's series to be conducted five days a week by Sigmund Spaeth. The broadcast, to be heard Mondays through Fridays from 5:15 to 5:30 p. m., began Feb. 1 and will be called Fun With Music. Spaeth plans to include all kinds of music on his program, classics, folksongs, popular songs of the day and any other music which he thinks young people will enjoy. In addition, Spaeth will devote a part of each day's program to an event or an anniversary, as in the case of Feb. 1, which was dedicated to the memory of Victor Herbert in honor of his birthday.

•

Victor Young, maestro of the Westinghouse program (NBC, Sundays, 2:30 p. m. EWT), has been engaged to conduct three concerts with the Los Angeles Philharmonic during February.

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TELEVISION

KATE SMITH
beloved American radio singer, and Ted Collins, her manager.

Kate Smith: American Radio Institution

There is only one Kate Smith. In a recent article in the Saturday Evening Post, Jack Alexander estimated her weekly audience over CBS at 75,000,000 listeners. These programs emanate from Army and Navy training centers all over the country, where she puts on shows at her own expense. Thus she has become "big sister" as well as favorite entertainer to legions of our fighting men.

In addition to her gala Sunday night variety hour (7 to 8 p. m., CBS, EWT), she is heard as a commentator daily, Monday through Friday, at 12 noon, ETW, via CBS. After six years, this program has one of the highest ratings of any daytime show in radio. She was seen as well as heard in Irving Berlin's This Is The Army, released by Warner Brothers. In this film she sang God Bless America, which she introduced in 1938 and which has become one of America's favorite songs.

A perennial favorite in the entertainment world, which has a high mortality rate for stars, Kate Smith has become an American institution, "the girl the whole nation loves."

•

Born Elizabeth Smith in Greenville, Va., her first musical experience came when she was four years old—as a singer in a church choir in Washington, D. C. While still a young girl, she became entertainer for the armed forces during World War I. With little formal musical training, Kate left Washington for Broadway when she was 17 years old. She won parts in musical comedies, including Flying High and Hit The Deck. But her whole career changed abruptly when, one night, young and enterprising Ted Collins dropped in to visit her, backstage. Through that meeting the fabulous Smith-Collins combine was born.

Collins was then in the phonograph business. He persuaded Kate to make some recordings for his company. After that he steered her into radio. In 1931, she made her first appearance on a 15-minute program, winning quick approval; her programs kept pace as radio trends shifted. From the five-a-week 15-minute shows, her programs were increased to a half hour. Seven years ago she introduced her popular Bandwagon show, forerunner of the current Kate Smith Hour. The program caught on; her audience grew steadily until she was one of the top ten attractions on the air, forcing rivals to seek listeners at other hours.

•

Kate's career on the radio is studded with "firsts." One program which contributed its share of innovations was the Matinee Hour, which starred the songstress and added features. One of the original features of this broadcast was the singer's plan of taking the audience each week to some distant city which many rocking-chair "travelers" had always longed to visit. Once, Kate transported her listeners to Paris to hear all the latest news on fashions. Again, during the first days of spring, the program went to New York's Central Park Zoo to learn what youngsters thought of the giraffes, the monkeys and the seals.

•

Since 1937 Kate has featured dramatic bits, with practically all of the well-known stars of radio, stage and screen taking part. Miss Smith's programs have also served as a springboard to fame for many of today's biggest stars. Abbott and Costello were started on Kate's variety show, It Pays To Be Ignorant. So were Ezra Stone, Henny Youngman, Harry Savoy and scores of others. Some years ago, when she was broadcasting for a motor car corporation, the company journeyed from city to city, holding auditions to find unknown radio talent, and bringing successful applicants each week to New York to appear on a network program. These fortunate performers were paid at regular rates for appearing, and in addition, their expenses were paid, including a week's stay at one of the large hotels.

An opportunity to talk more with plain folks came to Kate Smith when Collins put her on the air as a daytime commentator in April, 1938. Her personal magnetism is reflected in the amazingly high rating for the chatty Kate Smith Speaks program, in which she delivers important government, home-front, and recruiting messages. She has received commendations from state governors, U. S. officials and other important personages for her patriotic cooperation on this series.

Radio, however, is but one of Kate's activities. Charitable causes everywhere are her unceasing concern.

Probably no other entertainer has been the recipient of so many awards of honor, official citations and expressions of gratitude. As in World War I, The American Institution is doing an invaluable work cheering Uncle Sam's men.

•

Kate Smith has traveled to Army, Navy and Marine camps and training stations from coast to coast throughout the country and even in Canada, bringing her own retinue of entertainers and musicians with her at her own expense to put on shows for the boys and girls in the Armed Forces. She has traveled almost 52,000 miles to put on these shows and literally hundreds of thousands of these service men and women will never forget the music and good cheer she has brought them.

One of the Red Cross's foremost contributors, she has donated blood more than five times. Recently, the Red Cross organized a Smith week, with Kate as the inspiration. Smiths all over the country were urged to donate their blood. Kate made an appeal over the air, and the response was tremendous.

Of all the records established in her 14 years of broadcasting, she is proudest of her marathon bond-selling stunts for the Treasury Department. On Feb. 1, 1944, she was heard on every CBS program from 8 a. m. to 1 a. m. the following morning. The $110,000,000 bond sales total constituted a new record for any similar undertaking. During much the same stunt on Sept. 21, 1943, Kate sold $39,000,000 worth of bonds.

•

Kate Smith has a philosophy about "mike" fare which raises it above the level of entertainment. "Music has had tremendous effect via radio," she says. "It has soothed troubled minds. It has lent inspiration. It has offered solace. It has banished loneliness.

"Distant and out-of-the-way places can become settings for a concert hall, an opera house, a musical comedy stage or a dance hall, with a mere twist of the dial. Legions who are now devotees of opera and the classics never would have been if it hadn't been for radio. We who serve in this field are very glad that we have been able to contribute our mite toward making America a happier and more united land."

•

Radio's 100 Men of Science, by Orrin E. Dunlap, Jr. (Harper & Bros.)

Here is a complete, even exhaustive history of 100 men of science, ranging from the Greek, Miletus, 640 B. C., to George Harold Brown of the present day, who have all contributed their share in developing the magic of today's radio. Some of the names you will know, and others you probably have never even heard about. The brief factual biography of each scientist and what they contributed to radio make a fascinating study in scientific evolution. The book is not only of great informative value on the practical aspects of radio, but is a valuable reference source.

•

Television to Be Big Business

All companies, such as the Radio Corporation of America, General Electric and Westinghouse, among the prominent representatives at the recent first annual Television Industry conference, are as one in predicting the rapid growth of this new type of broadcasting after the war.

The general opinion is that within five years after hostilities have ceased there will be 100 television stations in actual operation, with an expected 500 within a decade. If this optimistic viewpoint is borne out, it means there will be tens of thousands of new jobs for returning veterans as well as for many others. For a great many people, it will bridge the gap to peace time economy.

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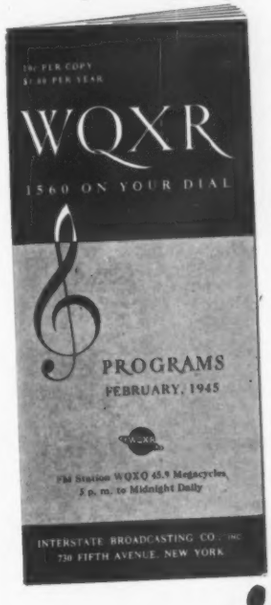

Of course, no-one can have a monopoly on fine music. The three B's are free to come and go as they please. But day in, day out, you will hear more good music over WQXR than over any other single station. That is why thousands upon thousands turn their dial to 1560—and *keep* it there. For no station is more consistently devoted to the incomparable "listenability" of good music!

Apparently many other people share our viewpoint. For every month 25,000 copies of the WQXR program booklet go out to subscribers. It gives them an itemized preview of the month's programs.

A random glance at any one of the pages in this booklet will convince you that 1560 on your dial *does* mean the best in music. If you would like a copy of the current issue, 10¢ will bring it to you. One year's subscription, $1.00.

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THE DANCE: More Ballet for N. Y. Spring Calendar; Recitals and News of the Dance Studios

By ROSALYN KROKOVER
Dance Editor, Musical Courier

With the advent of television, new prospects for the dance and dancer are on the horizon.

Television apparatus, as it exists today, is decidedly unfavorable toward the successful projection of the dance. For the performer, there is the problem of limited space and the almost unbearable heat of the lights (CBS is the only New York station with cold lights), and from the spectators' point of view the screen is too small.

However, occasionally an imaginative soul can create a spot for a dancer in a commercial televised film in spite of the handicaps. This was done recently, with a certain amount of success, when Maria Gambarelli worked with a puppet in the National Peanut Show.

A new screen, 18 x 24 inches, larger than the one used until now, should show dancing to better advantage. With the advent of the 3 by 4 foot screen, promised after the war, half of the problem will be solved.

On the production end, the fate of the dance and dancer is entirely at the mercy of the director and camera men. The finest choreography in the world can easily be made very dull by unintelligent direction; and a mediocre dance can be made quite exciting by skillful manipulation of the cameras. The director must forget the established formula for shots. It will be necessary to study the choreography to be televised in order to determine the shots, not only for visual interest, but also to point up the continuity, rather than to destroy it.

This writer has seen a dance in a theatre that was positively thrilling and found the same dance, over television, a complete bore. This failure surely could not be blamed on the dancer. But since every other phase of television is still in the experimental stage there is no reason to expect perfection in the televising of dancing.

After the war, when this new medium for entertainment has all the opportunities for expansion, possibilities for the dance may be unlimited; it all depends upon the people in key positions.

As one prominent advertising man put it: "I don't see any reason why a dance company couldn't be sponsored on television the same as the Philharmonic and Boston Symphonies are on the radio today." Of course, the creative element would then rear its head, for a dance group would have to perfect quite a repertoire for weekly performances throughout the year. But given a chance, the dancers will hurdle that difficulty too!

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Dance Reviews

Kitchell at McMillin Theatre

Iva Kitchell, the Dance Humorist, assisted by Allan Taylor at the piano, entertained a large audience with her popular program at Columbia University's McMillin Theatre on Jan. 31. Aside from the established favorites, there were two new numbers on the program which again attested to the dancer's versatility. The first, Non-objective, is a pungent satire on the contemporary American dance. In direct contrast, the second, in the last portion of the program, was a delightful waltz set to music of Ravel.

Non-objective is obviously the result of a great deal of keen observation on the part of the young artist, for all the *clichés* of the modern dance are skilfully satirized. Nor have the problems of technic been skimmed over lightly.

From this dance, it is quite evident that Miss Kitchell is as well equipped to handle the physical mechanics of the modern dance as she is in ballet. At the moment, this number appears to be one of the best in the Kitchell repertoire. Other numbers that went especially well were the Diligent Char, Me-ow, and Wrote a Letter to Her Lover, but throughout the program one was always conscious of a powerful imagination at work.

IVA KITCHELL
checking up on her elevation between concerts while in Florida this winter. Her spring tour will cover the states of New York, Ohio, Indiana and Illinois.

Erdman, Marchowsky and Group at "Y"

Jean Erdman and Marie Marchowsky, assisted by Margaret Robinson, Elizabeth Sherbon and Lillian Chasnoff and Lillian Wexler, presented a program at the YMHA Dance Centre on Feb. 4. One of the strongest dances on the list was Image of Obsession, with Marie Marchowsky as the central figure, aided by Lillian Wexler and Lillian Chasnoff. The subject was clearly stated and intelligently developed; the thought was easily followed and yet not too obviously projected. Jean Erdman was particularly attractive in Creature on a Journey, and Forever, and Sunsmell. Miss Marchowsky's Dearly Beloved looked as though Valerie Bettis might have had a hand in it.

Particularly fascinating about the entire recital were the costumes. Every one was a revelation in design and color. It wasn't quite clear from the program who was responsible for all of them, but Edythe Gilfond and Sylvia Thumin are credited for one apiece.

Much of the music was especially written and composers represented on the program were Bernardo Segall, Freda Miller, Herbert Haufrecht, Louis Horst, Lou Harrison, John Cage and Doris Halpern, who also accompanied most of the dances.

Dance News

Two West Indies Impressions—Cubana and Voodoo Moon—were premiered by La Meri and her Company of Dancers at the Ethnologic Dance Theatre on Jan. 30 and 31. In the following week, dances of Java and India were featured. . . . Martha Graham and Company appeared at the Brooklyn Academy of Music on Feb. 6 and on the YMHA Dance Theatre Subscription Series on Feb. 11. A midtown concert is still on the agenda. . . . Lisan Kay presented her pupil, Karen Kovici, on the All Arts Association program at the Carnegie Chamber Music Hall. . . .

After dancing their way to the Pacific and back, Mme. Argentinita, Pilar Lopez and ensemble will appear at Carnegie Hall on Feb. 18. . . . Huapala has been engaged to appear in a program this spring by the New Jersey State Teachers College. . . . The Department of Public Recreation and Dance Study Classes are sponsoring a series of dance concerts at the Baltimore Art Museum. Arthur Mahoney and Thalia Mara will open the series on Feb. 17. The Graffs are scheduled for the second concert on Mar. 17, and Ted Shawn will appear Apr. 21. . . .

The Ballet Russe de Monte Carlo opens its five-week engagement at the New York City Centre with a repertoire of 36 ballets. Works being seen in New York for the first time with this company are Ballet Imperial, Mozartiana, and Ruth Page's Frankie and Johnny. During the season two Balanchine Festivals will be given in honor of George Balanchine's 25th anniversary as a choreographer. Two newcomers to the company are Harding Dorn, of New York City, and Robert Lindgren from Canada. . . .

The Spanish dancer, Alberto Torres, will present a program of classical, Latin American, ancient and modern dances at the New York Times Hall on Mar. 28. Music by Gershwin, Diamond, Lobos, Milan, De Falla, Ravel and Granados will be used. Dorothy Kaliff, pianist, and Suzanne Bloch, lutenist, are to be the accompanists.

•

Friends and admirers of Peggy V. Taylor were saddened by the news of her death in California recently. She was originally a Denishawn dancer and later created dances in which only her hands were used to tell a story. Her Carnegie Chamber Hall recitals of Hand Dances evoked much interest and favorable press comment by the New York dance critics. We hope that some of her pupils were advanced enough in this unique form of movement to carry on Peggy's theories and eventually realize her goal.

Birmingham Hears Arrau

BIRMINGHAM, ALA. — Claudio Arrau, Chilean pianist, was presented in concert here under the auspices of the Birmingham Music Club, before a large, delighted audience. He elicits a beauty of tone that is unusual from that instrument, and all of his interpretations were highly artistic. His numbers included works of Mozart, Chopin, Liszt, the Beethoven "Moonlight" Sonata and a group by Debussy, Ravel, Albeniz and Granados.

Mr. and Mrs. Guy C. Allen, of the Birmingham College of Music, were in charge of a recent meeting of the Birmingham Music Teachers' Association. An interesting program featured Beth Ferguson, young pianist-composer, pupil of Mr. Allen.

The University of Alabama Quartet, Blanca Renard, pianist, Ottokar Cadek, violin, Sarah Cadek, viola, and Margaret Christy, cello, gave a beautiful program for the Birmingham Chamber Music Society at the Conservatory of Music.

ALICE GRAHAM

Spada Leads Boston Operas

William Spada conducted the opening performance of the Boston Grand Opera Company's season in Boston, extending from Jan. 27 to Feb. 4. He conducted Carmen (twice) and performances of Faust, Boheme, Cavalleria Rusticana, Pagliacci and Aida. Mr. Spada reappeared with the Rochester Civic Opera, conducting Carmen on Feb. 22.

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METROPOLITAN OPERA

The Metropolitan Opera Guild celebrated its tenth anniversary with a gala evening, Jan. 23, at the institution which it sponsors and helps financially so generously.

Nearly all the Metropolitan artists took part in a varied program of operatic selections, preceded by Pelletier's conducting of an orchestral number. Marina Svetlova and Alexis Dolinoff danced serious and parody examples. The Lesson Scene from Barber of Seville was done in an up-to-date version written by Robert Bagar, ending with a Swing finale that made composer Rossini shoot himself. Guilded Milestones was a pageant presenting personages from outstanding Metropolitan productions of the past ten years, with Mrs. August Belmont's versified commentations read from a script by Mrs. John DeWitt Peltz.

In conclusion, Mme. Bori, escorted by a courtly retinue, brought on a birthday cake, which when cut by Edward Johnson, revealed a gift check of $30,000 presented by the Guild to defray the costs of a new Metropolitan production. A capacity audience enjoyed all the proceedings and was lavish with applause. L. L.

Hugh Thompson Sings Papageno

Hugh Thompson made an altogether successful debut in his interpretation of Papageno in the second Magic Flute of the season on Jan. 24. His voice was rich, smooth, and round in tonal quality and his acting was very professional; he did not overclown the part, as many are apt to do, and there was not the slightest trace of first performance nervousness. Charles Kullman's Tamino was sung with less strain than most tenors', and though his acting was rather wooden, the performance as a whole was competent. Another first of the season was Eleanor Steber, who as one of the Three Ladies, was in very good voice. The Three Ladies and orchestra were not always compatible but that might be attributed to insufficient rehearsals or the conducting of Paul Breisach. Otherwise the cast was unchanged; Mmes. Novotna, Benzell, Raymondi, Stellman, Kaskas, Farell, Paulee, Altman: Messrs. Pinza, Moscona, Garris, Manning, D'Angelo, Darcy and Gurney again impressed the large audience favorably. Herbert Graf staged the production. R. K.

Gioconda Revived

Ponchielli's La Gioconda made its return to the local stage Jan. 25 after an absence of five seasons. "A singers' holiday" is what someone once called the work, and it is an apt description for a score crammed full of arias, ensembles and choral outbursts. The music, with few exceptions, is second-class and suggests diluted Verdi. The

RICHARD TUCKER,
American tenor, made his Metropolitan debut as Enzo in La Gioconda.

only number in La Gioconda that ever became truly popular is not sung but danced in the ballet Dance of the Hours. The libretto is one of the busiest melodramas in all opera, but in spite of fiendish intrigues, threatened murders, a kidnapping, a lustful, ruthless villain, a betrayed husband, and a love-spurned jealous woman, the only death that takes place is the suicide of the heroine after her finale of noble renunciation when she helps the man she loves to elope with her rival.

It was an evening with some good singing, and some not so good. In the latter category one must place Stella Roman, who had occasional effective moments in the title role but on the whole suffered from lack of power and faulty delivery. Bruna Castagna, as Laura, gave breadth and warmth to her measures. Moscona, the Alvise, intoned suavely yet without the necessary intensity for the part of the outraged husband. Margaret Harshaw made the most of La Cieca, the blind mother of Gioconda. Richard Bonelli offered a workmanlike account of the Iago-like Barnaba. The lesser roles were all done well by Richard Manning, John Gurney, Osie Hawkins, Lodovico Oliviero, William Hargrave, John Baker.

A new tenor made his Metropolitan debut in the person of Richard Tucker. He is the brother-in-law of Jan Peerce, and gained most of his vocal experience as a cantor in a Brooklyn synagogue. His first operatic appearance occurred not long ago in a single performance with Salmaggi's Brooklyn company. Under the circumstances, Tucker's Metropolitan inaugural was a remarkable and even sensational success. He has a voice of purest tenor quality, rich in color, vibrant in top tones, and able to give entirely convincing emotional expression. If he emits no gallery-rousing volume, it is because he has too much taste to force. He knew his music perfectly, hardly ever looking at the conductor. Robust in appearance and figure, he acted acceptably, and with the assurance of a veteran.

Emil Cooper conducted. The ballet, perhaps the best in the Metropolitan repertoire, was lovely in coloring and danced with well-trained expertness. L. L.

Martinelli Returns

Il Trovatore, Jan. 26, marked the return of Giovanni Martinelli to the scene of many triumphs. An enthusiastic crowd of followers greeted the veteran tenor, whose performance as Manrico was tasteful, and robust in voice and action. He sang with a well-known cast, consisting of Milanov as Leonore, Harshaw as Azucena, Valentino as Count di Luna, and William Hargrave as Ferrando. Cesare Sodero conducted. Many a young tenor could take Martinelli as a model for authenticity of style and phrasing, and the use of vocal line to express textual meanings. H. W. L.

Changes in Faust Cast

The evening performance of Jan. 27 brought another hearing of Faust, with seasonal first appearances by Norman Cordon as Mephistopheles, Francesco Valentino as Valentin and Mona Paulee as Siebel. Raoul Jobin and Nadine Conner repeated earlier portrayals as Faust and Marguerite, and John Baker and Doris Doe again were Wagner and Marthe. Mephistopheles is a role to which Mr. Cordon adapts himself with dramatic gusto and considerable success. The conductor was Wilfred Pelletier. M. H. S.

Impressive Rheingold Opens Cycle

The annual Ring Cycle opened Feb. 2 with Rheingold led by George Szell. It is not news that he ranks sky high as a Wagner interpreter and opera conductor in general, but on this occasion he seemed to outdo himself. The orchestra was a delight in tone, dynamics were scaled perfectly, and details of the score came to clean-cut hearing with no loss of broad organic line. There

ASTRID VARNAY,
singing her first Metropolitan Isolde, won a significant success.

never has been better Wagner reading at the Metropolitan.

The singing was on a par with the instrumental excellence, and every member of the cast fitted his role well. Janssen was a treat in sound and authority of acting. Thorborg's Fricka registered with noble utterance and regal authority. John Garris, the Loge, would have pleased Wagner himself. The characterization had every facet of cunning and malignity, the words were invested with sharply etched meaning, and singing art combined with a pliable and pleasing voice made the vocalism one of the high pleasures of the evening. Emery Darcy lifted the part of Froh into unusual significance by pouring out prodigal tone intelligently delivered. Karl Laufkoetter and Frederick Lechner, the Alberich and Mime, were most convincing Niebelungs. Emanuel List and Nicola Moscona gave a zestful account of the bickerings of the giants. Jarmila Novotna made a pretty picture as Freia and sang acceptably. Margaret Harshaw put fine quality into Erda's prophetic measures. William Hargrave was a becomingly sonorous Donner. The Rhine Maidens, Mmes. Votipka, Browning and Glaz, did their difficult music glibly and mellifluously. Wallerstein's stage direction had impressive realism and variety. This was an altogether memorable performance. L. L.

Varnay Sings First Isolde

Six hours before the beginning of the Tristan performance on Feb. 3, Mme. Traubel felt too ill to do the role of Isolde, and Astrid Varnay was called

(Please turn to page 22)

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BALTIMORE Symphony Opens Its First Tour

BALTIMORE, MD.—The Baltimore Symphony, under Reginald Stewart, will make its first tour, opening with a concert at the U. S. Naval Academy in Annapolis. On Feb. 13 it appears at Constitution Hall, Washington, with Heifetz as soloist. Other dates on its schedule are: Monday, Feb. 19, at Danville, Va.; Tuesday at the University of Georgia, Athens, Ga.; Wednesday at Augusta, Ga.; Thursday at Winthrop College, Rock Hill, S. C. and Friday at Newport News, Va. The orchestra returns in time to give its scheduled Young People's Concert here on Saturday morning. The ensemble, conducted by Stewart, on Jan. 20 gave its first of its six concerts over the nation-wide network of the NBC from 4 to 5 p. m. in the series of broadcasts by the "Nation's Orchestras." Stewart will also appear as piano soloist during the series. The orchestra's second biennial drive for sustaining funds, this time for $150,000 and a season of 20 weeks, will be opened on Feb. 10. Former Mayor Howard W. Jackson is general chairman of the campaign, to run for two weeks. A number of special events are planned during the period.

Weisgall Premiere

Stewart and the Orchestra recently gave the American premiere of an overture, American Comedy '43, by Hugo Weisgall, Baltimore composer, now in the armed forces and stationed in London, where he conducted the BBC Symphony Orchestra in the first performance anywhere of this overture in July, 1943. The local concert presented Reginald Godden as soloist in the Prokofieff third piano concerto, also new here.

A packed Lyric greeted Stewart and the orchestra when, for the second time in the same year, the phenomenal Vladimir Horowitz appeared as soloist in the third of Rachmaninoff's concertos. At the final mid-week concert before the Christmas layoff, the soloist was Mischa Mischakoff, who played the Tchaikovsky violin concerto. As added attraction, Dorothy Sarnoff was heard as soloist with the orchestra at the final Sunday afternoon concert of the season's first half. This same concert gave the city its first hearing of the vivid Sinfonia Biblica by Nicolas Nabokoff, now a member of the faculty at the Peabody Conservatory of Music.

The local Symphony opened its second half on the night of Jan. 3 with Alexander Sklarevski as soloist. Mr. Sklarevski, a long-time and distinguished member of the Peabody faculty played the Brahms piano concerto in B flat. This program also included the local premiere of Norman Dello Joio's short work, To a Lone Sentry.

Visiting Orchestras Heard

The National Symphony Orchestra, Hans Kindler conducting, brought Zino Francescatti as soloist. He turned in a brilliant performance of the Beethoven Violin Concerto. To this program, which included the prelude to Die Meistersinger and Villa-Lobos' The Little Train of the Caipira, Dr. Kindler added a number of encores.

The Philadelphia Orchestra, conducted by Eugene Ormandy, gave its usual Christmas-week concert, unperturbed by the sleet storm which hit Baltimore shortly before. The symphony was Haydn's "Military" and the soloist was Claudio Arrau, heard in the Schumann Piano Concerto. Kent Kennan's lovely Night Soliloquy was also included.

The beloved Fritz Kreisler, presented here by C. C. Cappel, brought out all of the Lyric's extra chairs on the stage, the first time in a number of years. With Carl Lamson at the piano, the violinist dispatched with much of his old ease a taxing program.

Recitals at Peabody

William Primrose, violist, accompanied by Gui Mombaertz, gave a superb program at the Peabody. A delightful novelty was the first performance here of arrangements by Arthur Benjamin of two Jamaican folksongs. The major work, beautifully done, was the Brahms sonata in E flat major. On the following Friday, the Peabody recitalist was Alexander Kipnis who, as always, presented a fine program impeccably. Opening with the Brahms Four Serious Songs, Kipnis introduced all of his non-English items with brief explanations.

Zino Francescatti gave the first of '45's Peabody recitals, a large audience turning out to hear this program, which ranged from Bach to Ravel and included his own transcription of a Chopin Tarentelle. His first solo recital here brought all the brilliant playing displayed on his two earlier appearances with orchestra.

Robert Weede, Baltimore baritone, was given a royal welcome when he arrived to appear in the titular role of Rigoletto, with the Philadelphia-La Scala Opera Company. His performance, both vocally and histrionically, was excellent, his cast-mates being Hilda Reggiani and Bruno Landi. The large orchestra was expertly conducted by Giuseppe Bamboschek.

FLORENCE MERCUR,
concert pianist, on a hike near her Orange, N. J., home before starting her current tour of Eastern colleges, which opened on Jan. 30 at St. Joseph College for Women.

Other Symphony Soloists

Ilya Schkolnick, new concertmaster of the Baltimore Symphony, made his debut as soloist with the group in a performance of Lalo's Symphonie Espagnole. At both this concert and the mid-week one which followed (the latter featuring Gregor Piatigorsky as superb soloist in concertos by Boccherini and Schumann) Reginald Stewart presented Ravel's ravishing second suite from Daphnis and Chloe.

Jennie Tourel made her first appearance in this city as soloist with the orchestra and amply sustained the glowing reports of her voice that had preceded her. This same program also included the first local performance of Mary Howe's evocative, brief orchestral piece, Stars.

George Antheil was present at the Lyric for the first performance here, by Hans Kindler and the National Symphony, of his Fourth Symphony, an interesting, "movie-ish" work, superbly orchestrated. Helen Jepson was the soloist on this occasion, singing display pieces by Mendlssohn, Liszt and Moussorgsky. At the orchestra's next concert, an "extra", the soloist was Oscar Levant, who indulged in some of his too-familiar alleged comedy after a not too successful negotiation of the Grieg piano concerto. The program was opened with an excellent performance of the Tchaikovsky Fourth Symphony and closed with the Love Music from Moussorgsky's Boris which conductor Kindler has placed before us on a number of occasions.

Eugene Ormandy and the Philadelphia Orchestra gave their fourth program of the current season with Artur Rubinstein as soloist, his vehicle being the Rachmaninoff Rhapsody on a Paganini Theme, an expertly fashioned work that seems destined to live on through the lush, singing beauty of one out of its 24 variations. The program opened with Respighi's suite for small orchestra, The Birds, and further included the Polka and Fugue from Weinberger's Schwanda and the Beethoven Fourth Symphony, a dull work that might well be reserved for students' orchestras.

Opera "Sell-Out"

A completely sold-out Lyric greeted the performance by the Philadelphia La Scala Opera Company of Faust, the principals being Nino Martini, Vivian Della Chiesa and Nino Ruisi, all of whom, plus those in lesser roles, contributed to a first-class presentation of the Gounod masterwork. Giuseppe Bamboschek conducted the orchestra.

The Peabody Friday Afternoon Recitals continued with Alexander Brailowsky, and, the following week, John Brownlee, "Met" baritone, who made his concert debut locally. John Kirkpatrick's all-American program tapered in interest from the opening number (and best work), a sonata in E major by Ross Lee Finney, to a weird assemblage of Foster tunes which closed the program, most of them songs arranged for piano. On Feb. 2, Beal Hober, new soprano at the "Met", presented a program that ranged from German Lieder, through a French group to a closing stanza in English. Particularly well-done was her projection of the exquisite Infidélité of Reynaldo Hahn.

Three concerts were given at the Peabody by the Pro Arte Quartet, the series having been arranged by Reginald Stewart in cooperation with the Elizabeth Sprague Coolidge Foundation. Each program contained a soothing palliative in the form of a Mozart quartet, but aside from these the foursome wandered through a strange land of cacophony in which the "klang, klang, klang" of the trolley would never even have been noticed. For this, the public was indebted to the Messrs. Schoenberg, Bartok, Milhaud and Sessions.

Phil Spitalny and his all-girl orchestra presented one of their typical programs to an audience that filled the Lyric and made no secret of its enthusiasm.

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Halmans Management Announces Preliminary Artist List

Concert Management Ray Halmans announces a preliminary list of attractions for 1945-46, headed by Josef Hofmann, pianist, and including: Harold Haugh, tenor; Frances Lehnerts, contralto; Emanuel List, basso of the Metropolitan Opera; Rand Smith, baritone; Lura Stover, soprano; Ruth Terry, mezzo-soprano; pianists: John Kirkpatrick, Ida Krehm and Grace Castagnetta, pianist-improviser; Leopold Teraspulsky, cellist; Emanuel Vardi, violist; chamber ensembles: Kraeuter Trio and Musical Art Quartet; and a dance trio, composed of Jane Dudley, Sophie Maslow and William Bales.

For the fourth successive year, 800 radio editors of the United States and Canada, voting in the annual "Fame" poll, name

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VICTOR RECORDS

DISCS: USE OF TRANSCRIPTIONS INCREASES ON THE RADIO

With radio came the phenomenon of selling products by way of entertainment; two totally unrelated subjects suddenly become synonymous with a mere twist of the dial. The Goodrich Rubber Company and the New York Philharmonic; Allis-Chalmers and the Boston Symphony; Drew Pearson and Serutan (spells "Nature's" backwards); Walter Winchell and Jergins Lotion; and the Music America Loves Best, which automatically spells Radio Corporation of America.

But, most of all, radio is in a large way responsible for the present demand and interest in recordings. The two major companies, Victor and Columbia, were quick to realize the potentialities of promoting serious music via radio. Gradually, half-hour recorded programs began to spread throughout the country on local stations. While no date of the first broadcast of either Masterworks of Music (Columbia) or Music You Want (Victor) is available, we do know that Victor's Music You Want program is now in its eighth year.

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Aside from the business aspects of such a program, it performs a real public service. Communities not able to support major symphonies are at least assured of five half-hour programs a week. This not only familiarizes the listener with the best in music, but at the same time keeps one posted on the newest releases. It would be interesting to know about how many new record collectors there are because of this program. Anyone visiting in various cities will be gratified to find that these programs are, for the most part, a household habit. They generally occur late in the evening and are just as much a part of the daily routine as the 11 PM newscast.

Both Columbia and Victor take great pains in planning the programs. They aim to satisfy as great a number of musical tastes as possible. Works by the most popular composers—Tchaikovsky, Beethoven, Mozart, Brahms, Wagner and Schubert—are more frequently played though others are also represented. In some instances it is impossible to program works of many contemporary composers as they are not licensed for broadcast on all stations. Many of the larger network stations have special licenses from virtually all music publishers, enabling them to broadcast music that the majority of smaller independent stations cannot carry. But since there are many stations in the second category, it is necessary to limit the selections to the lists of works licensed by the two leading organizations—BMI and ASCAP.

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The programs all emanate from the advertising departments. Columbia programs are planned far enough in advance so that records may be ordered six weeks before they are scheduled for broadcast. Records are sent in packages sufficient for one week's broadcast to each of the stations carrying Masterworks of Music. Scripts are prepared in advance of each week of broadcast programs and are mailed so that they will arrive about the same time as the records. At present more than seventy stations are carrying the program in 35 States and Alaska.

Music You Want carries on in very-much the same manner. Each station is supplied with a basic library of approximately 800 Victor Red Seal records, to which are added the monthly releases. On Jan. 1 of this year, Victor inaugurated a new series of record programs over the Intercollegiate Broadcasting System, a network which supplied college radio stations with commercially sponsored programs. At the moment, 11 colleges are carrying a 45-minute weekly program of Red Seal Victor records and two 15-minute programs of pops.

Disc Reviews

BEETHOVEN: Quartet No. 4 in C minor, Op. 18, No. 4; played by the Budapest Quartet. Columbia set No. M-MM 556; 3 12-inch discs, $3.50.

Strangely enough, there is already a recording of this quartet in the Columbia Catalogue (M-MM 228, played by the Lener Quartet) but the present release, aside from its musical and mechanical virtues, will please the many Budapest Quartet fans who have been attending its Beethoven cycles in New York for many years. It is hoped that one day the complete cycle will be available on records, and this appears to be Columbia's aim with eight Quartets already to its credit. Needless to say, this present release is played in the usual superb Budapest fashion, and the recording is tops.

SONGS AND SPIRITUALS: sung by Marian Anderson, contralto; accompanied by William Primrose, violist and Franz Rupp, pianist. Victor set No. M-986; 4 10-inch discs, $3.50.

This album presents Marian Anderson in a cross-section of vocal literature that ranges from Brahms to traditional spirituals—sandwiched in between are Massenet's Élégie; Rachmaninoff's When Night Descends; Spross' Will O' the Wisp; Comin' Through the Rye and Lehmann's Cuckoo. In the first two songs—Élégie and When Night Descends—the balance of the voice and viola is not always as good as it might be; there are spots where the viola almost covers the voice. However, this set was undoubtedly designed to appeal to every type of musical taste and considering the vast number of Anderson enthusiasts, it should prove very popular.

BRAHMS: Sonata No. 1 in G, Op. 78; BACH: Praeludium from Partita No. 3 for unaccompanied violin; played by Yehudi Menuhin, violinist and Hephzibah Menuhin, pianist. Victor set No. DM-987, 4 12-inch discs, $4.50.

Brahms composed three sonatas for violin and piano, the first, completed while still in his teens, is considered the weakest. Although recorded in Australia several years ago, it is just now being released in this country. The Menuhins provide an intelligent and musicianly performance and the balance, for the most part, is adequate. In the filler, Yehudi Menuhin plays the Bach Praeludium from the third Partita with brilliance and spirit. This is the only available recording of the Brahms first sonata.

BOCCHERINI: Scuola di Ballo (School of Dancing) (arr. Françaix); played by London Philharmonic Orchestra, under direction of Antal Dorati. Columbia set No. X-MX 157, 2 12-inch discs, $2.50.

A re-issue of a delightful ballet score which should suggest the revival of the Massine work to one of the popular ballet companies.

GRIEG: Concerto in A minor for Piano and Orchestra, Op. 16; played by Walter Gieseking, pianist, and Berlin State Opera Orchestra, under direction of Hans Rosbaud. Columbia set No. M-MM 313, 4 12-inch discs, $4.50.

The current operetta hit, Song of Norway, no doubt prompted this reissue. Now that the film of Chopin's life, A Song to be Remembered, has been released, the Chopin deluge should begin any day.

Single Discs

DVORAK: Songs My Mother Taught Me and Negro Spiritual Melody (from Largo of New World Symphony) Arr. by Kreisler; played by William Primrose, violist and Franz Rupp, pianist. Victor 12-inch disc, No. 11-8730, $1.

Although beautifully played by Messrs. Primrose and Rupp, this music is hardly worthy of one of the leading violists of our day.

WIENIAWSKI: Capriccio—Valse, Op. 7 (Arr. by Auer); Romance (From Concerto No. 2 in D Minor, Op. 22); played by Erica Morini, violinist, and Max Lanner, pianist. Victor 12-inch disc, No. 11-8731, $1.

The many facets of Erica Morini's art really shine in these pleasing selections. This is a highly satisfying performance, the balance is good and so is the recording.

LIADOFF: Kikimora, Op. 63; played by the Halle Orchestra, under the direction of Sir Adrian Boult. 12-inch Victor disc No. 11-8729, $1.

A fine performance of delightful, descriptive music. Based on one of the most familiar Russian fairy tales, this work should become as popular as the Sorcerer's Apprentice by Dukas.

KREISLER: Liebesfreud (Arr. by Rachmaninoff); SCHUBERT: Serenade (Arr. by Liszt); played by Sergei Rachmaninoff, pianist. Victor 12-inch disc No. 11-8728, $1.

This is not as good as some of the previous discs by the great pianist, but nevertheless it is welcome.

Victor and Columbia Issue Oklahoma Disc

Both Columbia and Victor have issued a melody of Rodgers' tunes from Oklahoma. The Victor disc (11-8740, $1) is played by the Boston Pops, under the direction of Arthur Fiedler and includes the Introduction; Oklahoma!; Oh, What a Beautiful Morning; Surrey with the Fringe on Top; and People Will Say We're in Love, while Columbia's (7417-M, $1) offers Andre Kostelanetz and his orchestra playing all the selections already mentioned plus Out Of My Dreams. These two symphonic arrangements of the hit show tunes are so entirely different that a choice boils down to whether you prefer the style of Kostelanetz or Fiedler; for the recording in each case is top-notch.

METROPOLITAN OPERA

(*Continued from page 18*)

upon to substitute, and without any sort of rehearsal. She rose amazingly to the occasion, scoring a striking success. Her voice was finely effective in volume and quality and she sang with no diminution of power or expressiveness when she reached the exacting Liebestod finale. The many moods of her music, vehement, tender, pathetic, passionate, were projected with employment of finished vocal art and full eloquence of text. Mme. Varnay's expert acting duplicated the high plane of her singing.

Her appearance was not the only change from the usual cast, for Blanche Thebom impersonated Brangaene, and Frederic Gynrod (making his Metropolitan debut) was the Kurvenal. The Thebom voice is one of rare range and beauty, as proved heretofore, and again gave satisfaction to fastidious listeners. In the histrionic department, the young mezzo needs the further improvement which so intelligent an artist is sure to acquire with continued experience. Gynrod did well with his role, singing smoothly and with feeling, and giving an acceptable portrayal of the affectionate and faithful squire. Kipnis repeated his famed King Marke, and Melchior his equally established Tristan. In smaller assumptions, excellent material came from Emery Darcy (Mellot), John Garris (doubling as Shepherd and Sailor) and Gerhard Pechner (Steersman). Leinsdorf put heart, soul and musical mastery into his conducting. Wallerstein furnished unusually impressive stage direction.

L. L.

Petrillo Puts Interlochen Camp on "Unfair" List

The National Music Camp at Interlochen, Mich., is on the "unfair" list of the American Federation of Musicians, James C. Petrillo, the union president, announced on Feb. 7. This would prevent members of the union from teaching at the camp in the summer. Radio networks which carry programs by the National High School Orchestra from the camp would be threatened with loss of union musicians. The action is construed as a reply to the Vandenberg Bill, forbidding the ban on broadcasts of school orchestras, which was unanimously passed by the Senate on Feb. 2 and was awaiting approval by the House of Representatives when this issue of Musical Courier went to press.

Dr. Joseph E. Maddy, director of the Interlochen camp, said it would give its courses next summer even if a staff of non-union instructors had to be provided. He indicated the Petrillo measure would be fought in the courts.

Meanwhile, in Washington, Representative Monroney (D.-Okla.) on Feb. 12 introduced a bill aimed at extending the anti-trust laws to forbid such practices as the music union's insistence on the forced hiring of "standby" musicians, and a second bill introduced by Representative Hoffman (R.—Mich.) would prohibit bans similar to that on the Interlochen broadcasts.

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"RICHARD CROOKS SINGS TONIGHT"

The lights are up on the marquee; a roped-in queue of standees stretches from box-office out and around into the side street. There is a feeling of pre-war brilliance in the air; it is a "Richard Crooks" concert. The audience is a mixed one, service men and women, music club members and social scions, "outlanders" who tell of hearing the tenor in the outposts of the world, sincere lovers of great song.

In the stratosphere of the song world there are a few indubitably great voices possessing individual timbre, rare color and unique expressiveness. Once heard, they are unmistakable and unforgettable. Among these voices is that of Richard Crooks, tenor of the Metropolitan Opera Association, ranking peer of radio and one of America's best loved concert artists. It is no longer necessary to present Crooks to the American reader or even to retell the high-lights of his great career; but, as is usual in the case of personages in public life, legendary episodes have gathered around him. And often, new admirers of his artistry and youngsters hoping to sing will ask, "How long did he study; and how and when and where did he begin?"

An Early Bereavement

Richard Crooks is one of those singers who cannot say just when it all began, for he was always a singer—first as a choir-boy acolyte. Then at seventeen came the beautiful voice we know today. Former neighbors in New Jersey, where as a small boy he lived, have expressed no surprise — they expected wonderful things of the lad.

When he was about ten years old Crooks was face to face with a major tragedy in life. He lost his dog. It was a big, black fellow, his pride and joy, until a collision with a speeding car ended the companionship. Then came the funeral, with the procession of school kids and young Richard in the van, bawling with the full strength of his excellent lungs. An alarmed district prepared to send in a police call, but an old lady said, "It's young Crooks, and bless the boy, let him sing! Hasn't he the lovely voice on him?"

There have been very few great sorrows in the tenor's life. Quite the contrary. First, a happy marriage with the "girl next door," who played his first mature accompaniments; then hard work and plenty of it; finally, a sudden debut with Walter Damrosch and the New York Symphony Orchestra, which opened the door to outstanding and lasting success.

The Fur-Collar Era

"In those early days," says Crooks, "I would sit on the bench in the manager's office and watch the big fellows go by." That was the time of great-coats with huge fur collars. As the singing stars went magnificently past, young Crooks would hear whispers of thousand-dollar fees and would say, "Golly" (a mild substitute for a more masculine expletive) "I didn't know there was that much money in the world!" But it wasn't long before he had that and more. There came coast-to-coast tours in America, a sensational reception when he sang in Vienna, in Hamburg, in London. Lastly, a debut at the Metropolitan with a record-breaking number of curtain calls established him in the topmost brackets.

His first singing trip to Australia was made in 1936. Since then Crooks has sung in Hawaii, the Antipodes and South Africa. His customary concert schedule calls for at least seventy transcontinental dates. Besides international guest radio engagements, he is singing for the thirteenth consecutive year as The Voice of Firestone.

Chip Off the Vocal Block

And what is he like? Well, he is a typical American, proud of his country (he enlisted in the last war at the age of seventeen and served in the Air Force); he is proud of his handsome family, his clever wife, his charming young daughter Patsy and his boy, Richard, Jr., now a naval air cadet.

Once, speaking with rueful pride and affection of young Dick's unpreventable initiative, Crooks said, "I tell you, he's born to be hanged." Probably a chip off the old block, to be hung in the musical Hall of Fame!

A friend reminded us of the apochryphal story about young Richard who, following in his father's footsteps, was engaged to sing in a boys' choir for the usual infinitesimal fee. The choir-master said, "Now, Richard, I want you to stand up there Sunday and sing your solo just like your father would." To which Richard, Jr., replied, "All that for fifty cents?" We should watch such a lad's career with interest.

A Friend to All

Richard Crooks is one great singer who doesn't know the meaning of the words "upstage." The big, six-foot-two tenor, blue-eyed, dark-haired, is a dominating personality, but still he has the friendliness, simplicity and unspoiled nature of the boy who used to sing in Trinity Church, Trenton, with the Mendelssohn Club and "for the boys" stationed at Langley Field. He has an intense loyalty for his friends, who, in turn, say that he is never out of temper but meets life and its problems with unfailing good humor.

One contradiction has been made to this statement. An acquaintance claims to have encountered Crooks in the Penn Station in a state of complete fatigue and dither. He was singing practically instantaneously three engagements with Toscanini in New York City and three with Gabrilowitsch in Detroit within a little more than eight days, and was commuting between the two cities for rehearsals and performances. For once, the famous Crooks equilibrium was disturbed and he looked glumly at the future—but not for long!

Tonsils Notwithstanding . . .

When he was preparing for the European debut in opera, he came down with a severe attack of tonsilitis. Any other tenor would have been in distress of mind as well as physical pain. But Crooks said, "Have them out? Oh, no. I'm saving them to use for vocal cords in the last act of Lohengrin."

Another day he went skiing, with little experience of the art. A rain and a quick freeze had iced the run, but he didn't know it and sallied forth without inhibitions on the most sporting slope. Once launched, there was no returning. Over hill, over dale, he flew, gathering momentum, down the ravine, through a stone wall, and against an unmovable pine tree that had had generations of firm rooting. Crooks appeared the following day for his Voice of Firestone broadcast with nose in plaster and a broken wrist, but the priceless vocal cords intact. And also his sense of humor.

Singing Brings Courage

Possibly because of his youthful experience with the army, Crooks senses the meaning of war and feels keenly the personal necessity of taking on his share of the war burden. He writes:

"Courage is the motto for everyone, abroad or at home. We cannot pray for safety, because there is no safety in this world. We cannot pray for anything much but courage to be able to face whatever comes.

"Those of us who make music have this consciousness. We try to instill courage, renew faith, deepen love and bring joy and and happiness for those brief moments when we are allowed to reach the public in concert, opera, radio or records. I approach each audience these days with a prayer and a hope that through my singing some renewed courage will come to them. I sing humbly and sincerely. I try. This is my contribution to the effort of war."

M. C.

AFTER A RECENT FIRESTONE BROADCAST.
Richard Crooks, right, with Harvey S. Firestone, Jr., Elizabeth Firestone and Richard Crooks, Jr., who had just finished his pre-flight training. (Photo by Ben Greenhaus.)

RUTH DIEHL

1944-1945 Notices

"One of the scenes in the Messiah in Symphony Hall was remarkable for its originality and unusualness of effect. In it we found the soprano soloist, Ruth Diehl, a singer capable of reducing her high tones to a violin-like fineness and delicacy, while maintaining complete carrying power. The soprano's tone was the kind that rides and floats upon an accompaniment like something aerial and weightless."
—*Christian Science Monitor, Boston*

"Of the soloists, Miss Diehl proved to have the most appealing voice, transparent and bright in texture and yet round at all times." —*New York Herald Tribune*

"One was particularly attracted to the abilities of Ruth Diehl. Her voice has admirable flexibility and clarity of sound and moreover she is a singer of experience who is thoroughly acquainted with the traditions of the music she sang."
—*Irving Kolodin, New York Sun*

"Sang with lightness, clarity, and the exact touch of warmth Bach's music requires."
—*Bethlehem Globe Times*

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LELA FLYNN,

soprano, has completed a tour of the Caribbean for USO-Camp Shows, singing concerts in Puerto Rico, Trinidad, British, Dutch and French Guiana, Aruba, Jamaica and Cuba. She also broadcast to Central and South America. Another overseas itinerary is scheduled for the near future. Miss Flynn's accompanist is Gwendolyn Thomas. (Photo by Bruno of Hollywood, N. Y.)

South Carolina Festival to Offer Beethoven Ninth

Carl Bamberger, conducting the Southern Symphony Orchestra for the second season, announces a performance of Beethoven's Ninth Symphony for the 11th annual Spring Music Festival in Columbia, S. C. Soloists will be Regina Resnik, Zina Alvers, Mario Berini and Norman Cordon. It is said to be the first performance of the work in South Carolina. Soloists in other events at the festival will be Helen Jepson, Frederick Jagel, Leonora Meyer and William Kapell.

Music Week to Open May 6

C. M. Tremaine, secretary of the National and Inter-American Music Week Committee, has issued the organization's 1915 Letter of Suggestions to local Music Week chairmen and workers. May 6-13 of this year will mark the 22nd annual observance of Music Week. The letter, copy of which may be obtained by writing the National and Inter-American Music Week Committee, 315 Fourth Avenue, New York 10, N. Y., suggests activities for schools, churches, libraries, music clubs, music teachers, women's clubs, public recreation departments, hospitals and similar institutions; music programs in relation to War Savings Committees of the U. S. Treasury; promotion through motion picture houses, radio, press, industries, music merchants, dealers, manufacturers. Some 50 pamphlets on different aspects of local music organization are available through the committee, also display window strips, seals and other such material.

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BOSTON WELCOMES NOVELTIES

By JULES WOLFFERS

BOSTON. — Judging by the reception accorded Witold Malcuzynski when he played the Chopin Second Piano Concerto with the Boston Symphony, the youthful Polish pianist has made an indelible mark here. His superb handling of the early and debatable Chopin work drew a storm of applause. He drew the full romantic flavor out of all the finer sections and made even the more arid parts seem interesting. One can easily understand why Malcuzynski won the last International Chopin Competition at Warsaw and why Paderewski accepted his young compatriot as one of his few pupils of his later life. Associate Conductor Richard Burgin gave about as good support as the very slight accompaniment afforded, but there was not complete unanimity among all the players in closing sections. The other works on this fifteenth pair of Symphony programs—the Brahms Variations on a Haydn Theme and Strauss' Don Quixote—received thorough and musicianly readings.

Szell Offers Novelties

The previous two weeks at Symphony Hall were given over to George Szell, who guest-conducted six concerts. His opening program included the first Boston performance of Still's In Memoriam: The Colored Soldiers Who Died For Democracy; Smetana's From Bohemia's Meadows and Forests; Lalo's Spanish Symphony for violin and orchestra, with Ruth Posselt as soloist; and the Brahms Symphony No. 4. These works Mr. Szell conducted with distinction and authority. As for Mr. Still's composition, it is difficult to criticize a work written with so much honesty and with such fine purpose. Miss Posselt played magnificently, but her style and temperament can probably find a better outlet than the Lalo.

Hindemith's "Metamorphosis"

Szell introduced another work to Boston for the 14th pair of programs—Hindemith's Symphonic Metamorphosis of Themes by Weber. It does not seem possible that Hindemith wished this music to be taken too seriously. Surely he is poking a neat bit of fun at some famous contemporaries. Was that Shostakovich, for instance, that we heard in the closing March? The composer has stated that none of the Weber fragments he used represent that composer at his best and that he consequently made alterations to suit his requirements. But why did he use inferior Weber? All very bewildering!

The rest of the program, however, left no doubts—Haydn's No. 97 and Schumann's Second, done in the best of taste and style. Mr. Szell also conducted the third concerts of the Monday evening and Sunday afternoon series. His scholarship, excellent taste and evident authority made his stay here an enjoyable one for all concerned.

Boston Opera Company's Series

The Boston Grand Opera Company, after wanderings far afield, returned to the Opera House for a nine-day schedule that included most of the fare that opera managers are forced to put on by a public that will brook no departure from Aida. Carmen, Tosca, *et al.* As a whole, Stanford Erwin's company has the makings of much more than average operatic production. There were some fine singers heard and some beautiful orchestral playing. On the opening evening, when three stars scheduled to appear failed to do so, the situation was ably overcome by the courage of management and singers, who carried on without rehearsal and by several replacements in the cast. The quality of some of the productions deserves high praise, with the chief ingredient always present—good singing and acting by the principals. Robert Shilton was an excellent Germont in La Traviata and a distinguished Wolfram in Tannhäuser, in which his Evening Star aria was outstanding. He has a voice of rare quality and musical intelligence to guide it. In the same production, Carlos Alexander's Landgrave was a model of dignity and convincing portrayal. Michael Bartlett and Leonora Corona, who sang leading roles in Tosca, teamed up for some first-class singing and acting. Leonora Corona sang Elisabeth in Tannhäuser, showing tonal skill and dramatic appeal. Virginia Pemberton received audience approval for her portrayal of several leading parts. Dorothy Kirsten was an effective Violetta, Angelo Pilotto, a striking Tonio and Marcello, with good vocal and dramatic assets. Elizabeth Wysor proved an opulent-voiced Venus in the Wagner work. John Dudley had his major opportunity as Alfredo in Traviata and filled it with credit. Georgiana Bourdon was a dramatic exponent of Carmen. Ivan Petroff scored with a rich voice as Amonasro in Aida and Valentin in Faust. George Doubrovsky was a sonorous Mephistopheles. The tenor roster also included Franco Perulli, Norbert Ardelli and Pasquale Ferrara as accomplished singers. Elba Rita was an attractive member of the soprano roster. Many others deserve mention which space does not permit. William Spada, Thomas Philipp Martin and Dr. Ernst Knoch were the conductors, and all turned in good work.

It is Mr. Erwin's intention to produce the finest type of opera, as he says, second to none. Certainly Boston will welcome first-class local presentations. He has made a good start.

Music Clubs' Biennial Convention Canceled

Cancellation of its Biennial Convention scheduled for Chicago, June 26 to 30, has been announced by the National Federation of Music Clubs in compliance with the request of Director of War Mobilization James F. Byrnes. Mrs. Guy Patterson Gannett, president, said that the action had been recommended by the executive committee immediately after the issuance of Director Byrnes's order, but that a mail ballot by the board of directors was necessary to confirm the decision.

A committee of five has been appointed by the Federation, Mrs. Gannett announced, to prepare plans for the organization's post-war activities and report on them at the next biennial convention. The committee includes Dr. James Rowland Angell, president emeritus of Yale University, Public Service Counselor for NBC; Lyman Bryson, member of the faculty of Teachers College, Columbia University, and Educational Director of CBS; Dr. Willem Van de Wall, former director of the School of Music and Professor of Music Education at Louisiana State University, authority on the use of music for the physically and mentally ill; Mme. Olga Samaroff - Stokowski, pianist, lecturer and music representative on the State Department's Advisory Committee for Inter-American Relations; and Mrs. A. J. Hanna, of Winter Park, Fla., lecturer on foreign policy and Latin-American relations.

"With augmented communications and travel opportunities after the war," said Mrs. Gannett, "our logical expansion in the international music relations field will be first to Central and South America and later to countries overseas."

Heard by Bohemians

At the monthly meeting of The Bohemians, at the Harvard Club Feb. 5, the musical program was given by Martial Singher, in songs and arias, and Maurice Eisenberg and Artur Balsam, in Brahms' F major sonata for cello and piano and shorter numbers.

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MAECENAS OF THE SYMPHONY

By MARY CRAIG

A new page was written in radio history, Oct. 31, 1944, over Mutual Broadcasting System, when for the first time a great orchestra, sponsored by a huge industrial organization, went "on the air" without the customary commercials and sales talk.

The man responsible for this prophetic program is Henry Reichhold, of Reichhold Chemicals, Inc., who has engineered the renewal of orchestra strength in his home city, Detroit.

"Let the music speak for itself," he asserts. "If it had been possible to do this work and stay quietly in the background, I would infinitely have preferred it. When the orchestra is self-supporting, and we mean it to be so, I want to go back to being just a person who loves to listen to music."

The six foot, three inch master-chemist has always been a devotee of great music. His face lights up when he tells about his young days in Vienna, of climbing to the third or fourth gallery of opera and concert halls and standing throughout the program. Quite shyly, he confesses that he plays the violin, "but not too well." This love for splendid art, painting as well as music, is the motivating urge behind his interest in the Detroit Symphony.

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It is not at all strange that a man of keen business ability with the mind of an inventor should have such an overpowering interest in art. There is a tangible relationship between art and science. The latter, too, has its romance and glamour. Quaint old tales of alchemists and the search for the Philosopher's Stone to remedy and soothe all ills of man include experiment with musical sound in combination with retorts and crucibles. Reichhold says, "In synthetic chemistry we work with what we take 'out of the air.' Music is surely not far afield."

A little more than two years ago the Detroit Symphony was on the verge of disruption. Then Henry Reichhold came into the gloomy picture. "I make quick decisions," he said, with a snap of the fingers, "and it was an overnight matter to assume responsibility for the orchestra. The engagement of Karl Krueger as conductor was equally quick. I liked him at once —his sincerity — and was pleased because he could talk to me about the old days in Vienna. Anyhow, we 'clicked.' I found my man."

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Reichhold has definite ideas about orchestral conductors. "I do not believe in the guest conductor system," he announced. "A man cannot, in the short time of a visit, get the true feeling of orchestra personnel, community spirit and environment problems. I would choose one leader and then back him up to the limit. There must be time to develop team-work, mutual understanding and confidence.

"A conductor is peculiarly the victim of individuals—of the sponsors, of his own and orchestral idiosyncrasies. He gets all the blame and not too much credit. He should be relieved completely of administrative burdens, of financial organization. After all, the problems of music are enough, and the diplomacy required to adjust disputes and calm dissension is extensive."

Behind these apparent snap decisions of Reichhold, one senses a mind that for a long time mulls over many aspects of life and work, plans in detail, perhaps even dreams gigantically. The concrete result is a quick answer, a ready solution and, in the instance of the Detroit Symphony, a miraculously sudden and satisfying achievement.

Behind all is a great loyalty to his chosen home—Detroit. "To make the country know that we have not a city of strikes and violence, but people who like beauty and the fine things of life" —this is his aim. There has never been a period when the therapy of music and the resultant mental relaxation was more needed than today, he believes.

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Young Reichhold came to America from Austria when in his early twenties. Although his father was a well-to-do chemist, Henry liked the United States so much he decided to stay and make his own way. He went to work for Ford in the paint laboratory of the Detroit plant, but quit in 1927 because they refused him a raise of 5¢ an hour to $7.20 a day!

Having rigged up a small laboratory in the basement of a friend's house—the friend, Charles O'Connor, is now President of Reichhold Chemicals —Henry developed a new process for the manufacture of synthetic resins. In 15 years he built Reichhold Chemicals (of which he is Chairman of the Board) into a $30,000,000 per year, world-wide business. Today Reichhold Chemicals holds the Army-Navy "E," award for supplying insecticides which our Pacific fighters rub over themselves to ward off malaria mosquitoes and for manufacturing industrial pigments and the like that increase the wear resistance of our trucks, trailers and jeeps.

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The Reichhold achievements in the music world have been equally remarkable. Being a loyal Detroit citizen he went into action when, in 1942, the Detroit Symphony Orchestra, long saddled with deficits, went into a tail-spin and crashed. He presented a gift of $160,000 outright and assumed the financial responsibility as President of the Detroit Symphony. He engaged American conductor Karl Krueger to be musical head and increased the personnel of the orchestra to 110 men—making it the biggest in the United States. He inaugurated a series of free weekly Saturday concerts for young people to build future audiences and to work with the local schools against conditions promoting delinquency. He persuaded Detroit industrialists to buy blocs of concert tickets for free distribution to employees. He built an advance subscription sale that fills 90% of the 5,000 seats in Detroit's huge Masonic Temple. This was accomplished by scaling prices per concert as low as 60¢. By the end of Reichhold's first season as President, the Detroit Symphony was out of the red, with twice the number of concerts subscribed for the next year's series.

Of his personal life he speaks little. Charming Mrs. Reichhold, who "loves music but only as a listener," his 17-year-old son, a navy gunner, and his small daughter make up the family.

Recreation? Aside from music, of course, hunting grizzly bears in the great Canadian wilderness. "I come back always refreshed and with clearer vision," he says. Evidently his prescription works magically, for the 43-year-old magnate has never required the services of doctor or dentist.

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Reichhold's plans for the future of the orchestra include the already announced prizes of $32,500 for a "Symphony of the Americas" in a contest closing June 1, for composers of any American Republic, and a post-war Pan American tour for the Detroit Symphony. Later, this may be extended globally.

"Originally, our music came to us from the old parts of the world," he says. "Now, revitalized, we send it back to them."

"Post-war years offer a great challenge to engineers and men of science," Mr. Reichhold asserts. "Concert Halls must be more colorful; there must be more beauty in surroundings and perfection in acoustics. Today, the halls are too bare, too lacking in atmosphere. New mechanics, new technical knowledge will build for us not auditoriums to hold three or four thousand, but 10,000.

"All this is good business—it's a poor commercial outlook if organizations must be subsidized. And only a genuine response from the people themselves will put music on a self-supporting basis. This is neither mercenary nor idealistic," he said. "It is the American spirit—a part of the fabric that holds together America."

Our final glimpse of Reichhold was on the mezzanine of Carnegie Hall at the end of the Detroit Symphony Concert. We wondered how he must feel while hearing the results of his faith and devotion—an orchestra potentially the greatest in the world today. In passing we saluted the man of vision, of courage—a wizard in chemistry and in the poetry of sound.

WELCOMED TO NEW YORK.

Mayor Fiorello H. LaGuardia at City Hall greets Karl Krueger, left, conductor of the Detroit Symphony, and Henry Reichhold, president of the orchestra, before the recent concert of this ensemble in Carnegie Hall. (Photo by Harold Stein.)

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PHILADELPHIA

By JANE M. KOLB
and HARRIET GYLLENHALL

PHILADELPHIA. — The climax of the Metropolitan season was reached with Die Meistersinger, Jan. 30. In every every respect it was an outstanding performance and one to be long remembered by the enthusiastic audience. Special honors should go to George Szell for his inspired conducting, Herbert Graf for his imaginative staging, Herbert Janssen for his excellent portrayal of the lovable Hans Sachs, Eleanor Steber and Charles Kullman for their charming and beautifully sung, Eva and Walther, Gerhard Pechner for his humorous Beckmesser, Kerstin Thorborg for her characterization of Magdalena and Mack Harrell for his interesting and well-sung Kothner.

Another of the Metropolitan's best performances this season was Lohengrin. Rose Bampton, new to Philadelphia as Elsa, made an excellent impression, singing with much color. Seldom has Lauritz Melchior sung as well as he did in his Lohengrin. Kerstin Thorborg's Ortrud and Alexander Sved's Telramund were dramatically excellent, but uneven vocally. Norman Cordon's voice was rather weak for the King. Mack Harrell made much of the Herald, revealing a warm, rich tone. The orchestra played well under Erich Leinsdorf's leadership.

In Boheme by the Metropolitan on Jan. 16, Jan Peerce sang Rodolfo with much artistry. Licia Albanese was an ideal Mimi. Frances Greer portrayed a youthful although vocally restricted Musetta. Hugh Thompson, a newcomer to Philadelphia, made an excellent Schaunard, along with John Brownlee and Nicola Moscona as Marcello and Colline. Salvatore Baccaloni doubled as Benoit and Alcindoro in his usual clever manner. Cesare Sodero conducted with energy, but often allowed the orchestra to cover the singers.

Monteux Guest With Orchestra

Pierre Monteux was guest conductor of the Philadelphia Orchestra in two recent weeks. His finesse and delicate shading, precision and sure command make his conducting most colorful. The program included the Bach-Respighi transcription of the Passacaglia and Fugue in C minor, Mozart's Haffner Symphony, Ravel's Daphnis et Chloe Suite, Prokofieff's Romeo and Juliet Ballet, heard here for the first time, and Stravinsky's Fire Bird Suite.

Isaac Stern acquitted himself creditably in his first appearance with the Philadelphia Orchestra at the Academy of Music, Jan. 12 and 13. Possessing a clean technic, Stern gave an intimate and poetic rendition of Beethoven's Violin Concerto. Monteux's conducting was in the same style, and the two artists make a congenial team. The orchestral portion of the program included a colorful reading of Elgar's "Enigma" Variations, Paul Creston's delightful Pastorale and Tarantella and Beethoven's Overture to Egmont.

Novelties by Martinu and Berezowsky

Returning to the Academy of Music after a month's absence, Ormandy on Jan. 19 had Artur Rubinstein as soloist in the Schumann Concerto, whose performance was outstanding. The program opened with The Birds by Respighi, skillfully played, and included the Martinu Symphony No. 2, the latter heard for the first time at these concerts. The first two movements are rather vague but charming; the third has the strongest rhythmical background, using dance patterns; the fourth works up to a strong climax, with crashing cymbals.

Another Philadelphia Orchestra concert brought the first harpist, Edna Phillips, as soloist in a new Concerto by Nicolai Berezowsky. In this difficult work, Miss Phillips and the orchestra under Ormandy gave a superb reading. The three movements are *Moderato, Adagio* and *Allegro non tanto*. With little thematic material for the harp, the effect was of a constant melodic flux, underlined by a strong chordic structure in the orchestra. Handel-Harty's Arietta and Passacaglia opened the program with success, and was followed by the Beethoven Fourth Symphony. Debussy's Rondes de Printemps, and Bartok's delightfully spirited Roumanian Folk Dances closed the concert. Ormandy was impressed with the last-named score several years ago and asked Bartok to rewrite it for large orchestra.

The second Children's Concert was highlighted by the conducting of 14-year-old Lorin Maazel. Without score, Maazel displayed musicianship and interpretative ability in Bach's Prelude in E major, from the Sixth Violin Sonata, Prokofieff's Classical Symphony, the Nutcracker Suite of Tchaikovsky and Saint-Saens' Introduction and Rondo Capriccioso for violin and orchestra, the last with 12-year-old Diana Steiner as the competent soloist. Mary Van Doren's comments before each number added interest.

Perhaps the most popular series in Philadelphia is the Orchestra's Youth Concerts. Saul Caston conducted an attractive program on Jan. 17, including Brahms' Symphony No. 2, the Kamarinskaya Fantasy of Glinka and A Night on Bare Mountain of Moussorgsky. Prokofieff's Peter and the Wolf was narrated by Lt. Guy Mariner, with a picturesque panorama of the main characters displayed at the back of the stage. As a surprise encore, Mr. Caston conducted an arrangement of Cole Porter's Begin the Beguine made by John Brainbridge, and hysterically received by the young people.

Operas by LaScala Forces

Aida was sung by the La Scala Company to a capacity audience. Gertrude Ribla as Aida gave a fine performance full of intensity, vocally and dramatically. Bruna Castagna's rich voice and fine acting made her a distinguished Amneris. Pasquale Ferrara proved adequate as Radames. Angelo Pilotto was a vigorous Amonasro, Nino Ruisi a dignified Ramfis and Ralph Telasko the King. Alberto Baccolini kept the singers under control, but the orchestra was sometimes ragged.

The later La Scala production of Faust was notable mainly for the restoration of the Walpurgis Night scene, not presented in Philadelphia for 20 years. This scene is mainly ballet and was well presented by William Sena's Corps de Ballet. Vivian Della Chiesa sang and acted the role of Marguerite convincingly. Nino Martini, heard in this opera for the first time in his career, showed promise of becoming an excellent Faust. Mephistopheles was sung by Nino Ruisi, and Ivan Petroff made an excellent Valentin. The Italian-flavored performance was conducted by Giuseppe Bamboschek.

Martial Singher, in his first Philadelphia recital under auspices of the Philadelphia Forum, Jan. 15, showed excellent voice, unusually good diction, and a great deal of artistry in French, Italian and English songs. The most stirring moment came when Singher sang a call-to-arms smuggled out of France by the Free French, followed by the Marseillaise. Paul Ulanowsky was a perfect collaborator at the piano.

Robert Casadesus, French pianist, presented a distinguished Forum recital, Jan. 29. He displayed masterful technic, refined phrasing, a beautiful tone and extraordinary versatility of style in a program that included Bach's "Italian" Concerto, Chopin's B flat minor Sonata, Schumann's Forest Scenes, Debussy's Images, first series, and Ravel's Alborada del Gracioso. Responding to strong applause Casadesus pleased his audience with encores by Debussy, Chabrier, and Moussorgsky.

Vladimir Horowitz played to a full house and 400 seats on the stage at the Academy at his only appearance in Philadelphia this season. He always gives an astonishing display of technical skill, and this recital was no exception. It included an electrifying performance of Prokofieff's Sonata No. 7, and three new charming, humorous pieces by Samuel Barber.

The Philadelphia Chapter of the National Association for American Composers and Conductors gives a series of concerts each season of contemporary American works, many of them heard for the first time. A recent program included two numbers by Louis Gesenway, a member of the Philadelphia Orchestra, a Duo for violin and viola and a quartet for English horn, flute, violin and cello played by the composer, Paul Ferguson, John Minsker, Kenton Terry and Frances De Pasquale. Piano numbers by Edward Murray and Julius Hyman enlisted Louise Aikens, Miriam Supper-Neale, Kathryn Kraus-O'Hara and Andor Foldes. Jane Foltz and Marjorie Wellock sang songs of Laurence Curry, Wainwright Churchill, Jane Kolb and others, accompanied by Miss Kolb.

HENRY NOSCO

Nosco Conducting NBC Broadcasts

Henry Nosco, a permanent conductor on NBC, includes among current assignments the Thursday evening broadcasts (11:30 EWT) of Music of the New World. He has conducted this network's Serenade to America, Eternal Light, Atlantic Spotlight and the NBC Concert Hour. He has also been presented on the radio drama series of Sherlock Holmes and conducted an 85 piece orchestra in a popular series over WHN.

Mr. Nosco, a native of Paris, first studied the violin and was a youthful protege of Saint-Saens. A student of French National Conservatory, he won the first prize there. He made concert appearances in Paris, Lyons, Tours, Marseilles and other cities. Coming to America, he became concertmaster and assistant conductor of the Roxy Orchestra in New York, later was assistant concertmaster of the NBC Orchestra under Toscanini, and has played under Walter, Monteux and Stokowski. He has been guest conductor of the National Youth Orchestra and of the New Jersey State Symphony.

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CHICAGO: Opera Extends 1945 Series; Orchestral Programs Delight

By ELSA BOROWSKI

CHICAGO.—The promised report from the auditors of the Chicago Opera, made public during January, surpassed even the most sanguine expectations. True, attendance during the 1944 autumn season had been unprecedented, with an average of 87 per cent capacity, and the Company had at its disposal, not only the annual $25,000 from the Music Foundation with which to work, but in addition, half of the previous season's allotment, when the Opera House had remained dark. To be able to return in full, however, the $32,000 from contributors and guarantors is a far cry from the deficit of $1,000,000 which the company faced at the end of Mary Garden's season as musical director a number of years ago, and augurs well for the future of opera in Chicago. With all bills met, the exchequer still contains $20,000 toward the 1945 season.

At the annual meeting of the Board of Governors, all officers of the company were re-elected, with the exception of James C. Thompson, who is replaced by Clarence H. Kirchway as business manager. Fausto Cleva continues as General Artistic Director and the six week season is slated to begin Oct. 9, 1945.

Heifetz and Mitropoulos Stir

Heifetz, who played six weeks ago with the Chicago Symphony Orchestra, made a second Chicago appearance at the Opera House when the Minneapolis Symphony gave a concert there under the direction of Dimitri Mitropoulos.

The distinguished violinist gave a first performance here of the Concerto written for him by William Walton. The work proved to be of notable interest and gave great opportunities to the soloist to display his wonder-working brilliance of execution and suavity and depth of tone. The difficulties are enormous; only an artist possessing the consummate ability of Heifetz would willingly attempt to surmount them. The playing of the accompaniment which Mitropoulos conducted from memory, was in itself an achievement. In modern fashion, the orchestral portion of the work is treated as importantly as the solo instrument. The conductor disclosed rare skill in the matter of balance, and his intuition in following the soloist was almost uncanny in its exactitude.

The program also included the Ruy Blas Overture by Mendelssohn, taken at a whirlwind pace, which made no sacrifice of clarity. The great C major symphony by Schubert was read with persuasive understanding of its romantic quality. The orchestra — the wood-winds in particular—offered such delicacy of treatment as is not always given to Schubert's work.

Argentinita and Her Company Appear

Argentinita and her company of four, supported by a guitarist and pianist, gave one of the most beguiling dance recitals that Chicagoans have seen in many a day. Highly stylized in its authentic form, Spanish dancing nevertheless permits a wide variety of mood and color, given sufficient imagination and a sense of the theatre on the part of its exponents. These qualities Argentinita and her dancers abundantly possess. Brilliance, verve, pathos and comedy were revealed in turn, and delighted an audience that could have found no shadow of monotony in the proceedings.

Kreisler and Serkin With Chicago Symphony

A prolonged ovation and a "tusch" from the orchestra greeted Fritz Kreisler as he appeared at the fifteenth concert of the Chicago Symphony's Thursday-Friday series. The audience had risen spontaneously to its feet, in homage to the long and brilliant career of the much loved violinist. He was first heard in the A minor Concerto by Viotti, which his characteristic warmth of tone and masterly phrasing completely revivified. Unexpected color and fullness in the accompaniment disclosed the hand of the soloist as re-orchestrater and whilom re-harmonizer of the work—which was not altogether to its detriment. This was followed by Chausson's Poème, nobly played, with rich investiture of tonal beauty, despite an accompaniment that was occasionally overpowering. Désiré Defauw, the conductor, gave a deeply poignant interpretation to Schoenberg's Verklaerte Nacht, which, in its polyphonic clarity and dark-hued orchestral texture, was a revelation to ears accustomed to performances by ballet orchestras. Schumann's D minor Symphony was far less successful. Without flexibility of nuance and tempo this work is indeed unrewarding.

At the following Tuesday concert Rudolf Serkin was soloist, appearing in Beethoven's Fourth Concerto. High qualities of musicianship and an impeccable technic made this a performance of singular worth. Defauw's accompaniment was sensitively alert. In the slow movement, the stormy declamation of the orchestra, giving way, little by little, to the tenderly beseeching voice of the piano, was, in particular, beautifully achieved. The concert included also an expertly played Overture to the Marriage of Figaro and a repetition of Strauss' Symphonia Domestica, heard previously at the Theodore Thomas Memorial concert.

Serkin was also soloist at the sixteenth concert of the Thursday-Friday series, this time in Brahms' D minor Concerto. Consummate technical mastery was again in evidence and, generally speaking, great breadth and nobility of style. Only in the first movement was the long line occasionally disturbed by a slight precipitancy of tempo on the part of the pianist. Defauw's way with the First Symphony by Shostakovich is invariably stimulating, with no slack in its rhythmic continuity, despite free play of imagination and mood. The orchestra delivered some of the best playing of the season, lustrous in tone quality, spirited and brilliant. Samuel Barber's witty Overture to The School for Scandal was also performed.

Lawrence College Choir Heard

The Lawrence College Choir from Appleton, Wis. made its annual Chicago appearance at Thorne Hall. With the Navy unit in residence at the College to be drawn upon, the male contingent of this choral body of mixed voices is still intact, and under the inspired leadership of Carl J. Waterman, exemplary work was accomplished. Not only are the voices fresh and young; they have been rigorously schooled in precision of attack and clarity of diction. A varied program which ranged from sacred motets to Negro spirituals, with a generous representation of American composers—Randall Thompson, Samuel Barber, Annabelle Buchanan among others — revealed the choir's beautiful tonal quality and suppleness of musical understanding.

Sven-Olaf Sandberg Soloist

In conjunction with the Sveas Soener Chorus of Rockford, Ill., and the Chicago Swedish Glee Club, both under the direction of Harry T. Carlson, Sven-Olaf Sandberg, baritone, was enthusiastically acclaimed by a large audience at Orchestra Hall. A member of the Royal Opera, Stockholm, the singer was heard to advantage in several arias, which disclosed a voice of fine quality and notable dramatic style. He also sang a group of Schubert and a number of Swedish popular songs to the delight of his listeners. Robert MacDonald provided admirable accompaniments.

Bacevicius in Piano List

Flashing brilliance of technic and no little musical comprehension distinguished the piano playing of Vytautas Bacevicius at his recital at Kimball Hall. A variegated program was offered, including works by Scarlatti, Liszt, Chopin, Gruodis, Debussy and De Falla, plus a group of imaginative and modernly contrived compositions of his own. Bacevicius particularly shone in works which called for the bravura style, where his facility of technic and large tone were effectively disclosed. He was assisted by Sasnauskas, a Lithuanian chorus.

DePaul University School of Music Concert

The DePaul University Symphony Orchestra and the University Choir gave a concert at Thorne Hall, with Shirley Effenbach as piano soloist. In such works as the Seventh Symphony by Beethoven, Smetana's The Moldau and the prelude to Die Meistersinger, the commendable playing by the student orchestra was due to the able leadership of Richard Czerwonky. Miss Effenbach, exceptionally gifted artist student of Sergei Tarnowsky, who was

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ARTISTS STUDYING A SCORE

for the third chamber music concert in the University of Chicago series. Left to right, standing, Hans Lange, associate conductor of the Chicago Symphony; John Weicher, concertmaster of that orchestra, and Janet Fairbank, soprano; seated, Rudolph Reuter, pianist, and Dorothy Lane, harpsichordist.

heard in Chopin's F minor concerto, gave every evidence of fine schooling in her command of style, musicianship and fluency of technic, added to a seductively beautiful tone, flexibly developed in the matter of nuance. The University Choir, conducted by Arthur C. Becker interpreted Morton Gould's American Salute.

Mid-West Opera Co. in Trovatore

The performance of Il Trovatore, given by the Mid-West Opera Co. at the Eighth Street Theatre was particularly interesting because of the promise of a number of the principals who took part in it. Azucena, sung by Marisha Data, and Ferrando, by George Tozzi — both products of the Raisa-Rimini Studios—made evident voices of operatic calibre and effective stage instinct. Josef Crister, a greatly improved pupil of Anna Fitzu, was the exponent f Man ico. Adelina Trentadue, pupil of Vittorio Trevisan, sang Leonora with no little vocal flexibility despite a certain tautness of production which marred her quality. Stefan Kozakevich as Count di Luna delivered his customary stage-wise and vocally expert performance. William Fantozzi conducted in spirited fashion.

American Conservatory Notes

Elliot Golub, pupil of Sidney Miller, gave a violin recital at the Cossit Public School in La Grange, Ill. which he later repeated at the Oak Public School. Mary Hicking, pupil of Esther Goodwin, was contralto soloist in a performance of Messiah given by the Church Union of Elgin, Ill. The Van Dusen Organ Club gave a program of original compositions from the pen of Helen Searless Westbrook at its January meeting. Piano pupils of Mae Doelling Schmidt and Jeanne Boyd and voice pupils of Evelyn Wienke appeared at the regular Saturday afternoon student recital and were followed the ensuing week by piano pupils of Elsie Alexander, Jacob Hannemann, Harold Reever and violin pupils of Henry Sopkin. Paul Glickman, talented pupil from the Scott Willits Studio, successfully appeared at Kimball Hall in a violin recital which was well received by the critics.

Voice pupils of B. Fred Wise and Frances Grund and piano pupils of Ethel Lyon and Grace Welsh appeared at the regular Saturday afternoon student recitals.

Charlene Dilling Brewer and Paul Glickman, violinists, who were heard at Kimball Hall, are from the Scott Willits studio.

Minnie Lou Giachetto, soprano, appeared in recital at Springfield, Ill., assisted and accompanied by Eileen Bowman, pianist. Nancy Carr was soloist at the Winter Concert of the Morgan Park Glee Men.

Else Harthan Arendt Conducts

Artist students of Else Harthan Arendt appeared in recital at Sherwood Hall during January. Evelyn Eraci, Peggy Sue Hammel, June Ross, June Felcher, Geraldine Garro, Phyllis Kooker and Maxine Lagerstrom Gloede were heard in variegated songs and arias.

Mme. Arendt recently conducted the chorus of nurses from St. Luke's Hospital at a banquet given for the employees of the Commonwealth Edison Co. at the Stevens Hotel.

Illinois Federation of Music Clubs

Auditions for the Young Artists and Student Musicians of Illinois for the National Federation of Music Clubs contest will be held at Kimball Hall on March 3 and 4. Prizes of $1,000 will be awarded at the final, national audition to the respective winners of the piano, violin and voice departments.

Marion Carlisle Fulfills Engagements

Marion Carlisle, soprano, appeared as soloist in the performance of Messiah, given by the Maywood Festival Chorus, at Maywood, Ill. She also was heard at the Cordon Club in a group of four French songs, with Rhea Shelters at the piano.

Ft. Wayne Orchestra Premiere

FORT WAYNE, IND.—The Fort Wayne Philharmonic Orchestra, Hans Schwieger conductor, gave a concert on Jan. 17, with William Kapell soloist in the Rachmaninoff Second Piano Concerto. The program also included the world premiere of a song cycle by Samuel Barber, sung by Nell Tangeman, mezzo-soprano.

Minneapolis Announces "Met"

MINNEAPOLIS.—The publication of the fact that the Metropolitan Opera will appear on the University campus, April 27 and 28, has set off very early announcements for next season. The Artists Course management will present the Chicago Symphony Orchestra, Anne Brown and Todd Duncan, Artur Rubinstein, Nadine Conner, James Melton and Fritz Kreisler. Mrs. Carlyle Scott announces Grace Moore, Paul Robeson, Erica Morini, Vladimir Horowitz and Richard Crooks. E. G. K.

Notables in Miami Concerts

MIAMI, FLA.—Jose Iturbi gave a piano recital here on Jan. 18 in the Miami Senior High School auditorium, including numbers by Mozart, Beethoven, Chopin, Liszt, Debussy, de Falla, Granados, and Morton Gould's Blues, written for the pianist-conductor. The following evening, in the same hall, Carroll Glenn, violinst, was soloist with the University of Miami Symphony Orchestra, directed by Dr. Modeste Alloo. She played the Vieuxtemps Concerto No. 4 in D Minor. On Jan. 22 Maria Kurenko, Russian soprano, with Henry Gregor at the piano, offered a program of Gluck, Ravel, Massenet, Stravinsky and others, and songs by Arnold Volpe and Mr. Gregor. All these events are sponsored by the University of Miami.

MINNEAPOLIS

By EARLE G. KILLEEN

MINNEAPOLIS.—William Kapell, youthful American pianist, made his first local appearance at the tenth subscription concert of the Minneapolis Symphony and literally amazed the huge audience with his brilliant playing of the Khachatourian concerto. The sprightly overture, Colas Breugnon by Kabalevsky, and a sharply dramatized Shostakovich Symphony No. 5 were directed by Mitropoulos. The whole program was a spirited affair.

The Greater Minneapolis Attractions erred in presenting a stage performance of Herbert's Naughty Marietta by the American Civic Opera Co. in the vast Minneapolis Auditorium. Necessary use of microphones spoiled the voices and curbed the action to a point where the intimate character of the opera disappeared. An unusually large audience attended.

Percy Grainger, pianist, and Leona Flood, violinist, were presented in joint recital by the Thursday Musicale, in the Y.W.C.A. Auditorium. The Bach Prelude and Fugue in C sharp minor and Toccata and Fugue in D minor, Romance by Sibelius and Liszt's Rhapsody No. 2 gave Mr. Grainger every opportunity to exploit variety. In addition to the Paganini concerto in D, and Poème by Chausson, Miss Flood delighted the audience with her superior performance of modern numbers by Ravel. Stevenson Barrett was an able accompanist.

Berg Concerto Heard

Louis Krasner, concertmaster of the Minneapolis Symphony, was soloist at the eleventh concert of the orchestra. He was almost engulfed in the whirlpool of dissonance known as the Alban Berg Concerto. Mitropoulos exploited every clash between orchestra and soloist. The audience applauded Mr. Krasner's valiant stand. The conductor drove through the Brahms No. 4 in aggressive mood.

Marian Anderson packed the concert bowl of the Minneapolis Auditorium at the third concert of Mrs. Carlyle Scott's series, and in a program ranging from Bach to spirituals completely satisfied with the searching sincerity of her art.

Rudolf Serkin, a master of pianistic eloquence, gave a convincing performance of Beethoven's Concert No. 4 at the twelfth concert of the Minneapolis Symphony. He was aided by the alert accompaniment of Mitropoulos, who in the second part of the program gave a richly colored version of the Schumann Fourth Symphony. He added a spicy performance of Hindemith's ballet overture, Cupid and Psyche, and played a Couperin Overture and Allegro.

Horowitz, in the third concert of the Artists Course at the University, dazzled an audience which partly filled the stage. He presented some unusual numbers by Czerny, Rachmaninoff, Liszt, and Samuel Barber, and more familiar ones of Beethoven, Chopin, and Sousa—The Stars and Stripes Forever smashingly "Horowitzed."

Heifetz in Walton Novelty

The thirteenth concert of the Minneapolis Symphony was notable for a loosely lovely reading of Schubert's Symphony No. 7. A purely lyrical Mitropoulos is unusual. Jascha Heifetz was heard in William Walton's Concerto for violin and orchestra. This novelty left the audience perplexed, with a craving for something containing an old-fashioned cadence. Insistent applause did not, however, produce any extras.

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When Choruses Go On the Air

In 1929 established business exploded. Among many who were affected, one young man found that his CPA job had disintegrated and the world looked big and cold. So he walked into a radio station and said "I'm a singer." ("Were you a singer?" I asked. "Well, school, college glee club, you know," he replied, "but it was that or selling apples all over the street.")

Henry Burr, then a program man, heard the lad and told him to come to work Monday at $50 a week! This was the radio beginning of Crane Calder, conductor of outstanding programs and especially of Music for Worship, now broadcast over WOR.

He was born in Baltimore. "I kind o' like it," he says. And he describes himself as a "plain outdoor bass." When speaking of his radio experiences, Mr. Calder chants the Sir Joseph Porter theme song from Pinafore: "I opened the door for the porters in the morning and did all the chores, sang and ran light opera, grand opera and horse opera. I had a lovely time." But others tell how he worked behind the scenes—music study, research for programs, languages, choral conducting, orchestration.

•

Naturally, the scope of work widened. In 1938 he directed the chorus for the fine Bach series over WOR and worked with Wallenstein on the Mozart and Firestone hours.

The Music of Worship ensemble has an orchestra of 40, a chorus of 28, and a long list of excellent soloists picked for voice and not always for name value. Some of those who have sung with the group are Genevieve Rowe, Margaret Daum, Mona Paulee, Florence Vickland, Martha Lipton, Hugh Thompson, Norman Cordon, Mack Harrell, Earl Palmer, William Hain, John Baker and others too numerous to mention.

•

Crane Calder has firm ideas on set-up and projection. He holds to the conventional, proved choral grouping, with sopranos, tenors, contraltos, basses in accepted sections. "In this way," he says, "we reduce the margin of error. My problems, such as the weakest link, the hesitant singer, the vocalist who over or under-voices, are adjusted by close association with kindred parts. Our rehearsals are not unlimited and we cannot afford experiments. So we maintain the integrity of the sectors and the pure quality of vocal timbre."

The Music of Worship programs are studies in scholastic musicology, ranging from fifteenth century modets to the acrid modern. Some typical numbers sung are Kyrie, from Schubert's Mass in E flat; I Praise Thee, O Lord, from Mendelssohn's St. Paul; Jubilate, by Bruch; Pergolesi, Palestrina, Gabrieli's early church music; works of Sweelinck; Fauré, Dubois, Tchaikovsky, Haydn; Handel's Samson; Morales' O Vos Omnes; Tallis, O Lord, Give Thy Holy Spirit; and compositions of contemporary American and English liturgists.

The versatility and from-the-ground-up ability of the conductor was recently revealed "on the air" when, after the introduction to Rossini's Pro peccatis from Stabat Mater had been played, someone discovered that the operatic guest baritone was a victim of "butterflies on the tum" and had, for all practical purposes, fainted away. A resonant, beautiful voice took up the entrance to the aria without pause and, we must admit, Mr. Calder did a fine job.

"That wasn't too bad," he laughs. "The worst experience I ever had was the time I came in a major third too high in an important New York broadcast. I died a thousand deaths. But that was nothing to the plight of the tenor who tried to climb in and completely left the body!"

Crane Calder feels that music is today of paramount importance, great programs are a "must"; but conductor, singer, instrumentalist should never take it too seriously. "Let's stay human," he suggests.

It must be fun as well as interesting to work with him. M. C.

FIVE MINUTES BEFORE THE BROADCAST,
Music of Worship, goes out over the Mutual Network, Frederick Dvonch, director of the program, completes the final rehearsal with chorus and soloists. At right are the soloists of the Jan. 26 broadcast, Gertrude Burgin, contralto, and John Gurney, bass-baritone of the Metropolitan Opera. Inset, Crane Calder, who trains the chorus. (Photos by Harold Stein.)

I See That

John Carter, CSP., was a soloist in A Cavalcade of Music at the U. S. Naval Training Center, Great Lakes, Ill., on Jan. 18, singing two numbers with orchestra.

The Composers Press, Inc., presented three student concerts at the Haubiel Studios, New York, featuring compositions from the Composers Press catalogue, a junior concert, Jan. 27, senior concert, 27; and young artist concert, 28.

Andor Foldes, Hungarian pianist, was soloist with the Charleston (S. C.) Symphony Orchestra under Albert Fracht, on January 5 and 6, playing the Tchaikovsky E flat major Concerto.

Frederick Jacobi lectured on Ravel on Feb. 8 at the YMHA, New York. Anley Loran, with Donald Kemp at second piano, played the Ravel Piano Concerto.

Lt. (j.g.) Janet Marjorie Brooks of the Waves, daughter of Mr. and Mrs. Clarence Brooks of Erie, Pa., was married on Feb. 10 to Lt. Roy Lynden Malcolm, U.S.N.R., son of Dr. and Mrs. Roy Malcolm of Los Angeles and grandson of Mr. and Mrs. L. E. Behymer.

Leona Flood, violinist, will appear in recital at the Brooklyn Academy of Music on February 18, with Robert Payson Hill at the piano.

Karl and Vally Weigl were guest soloists in several works for piano fourhands with the Junger Maennerchor of Philadelphia on Jan. 24. Their portion of the program included Mozart's D major Sonata; a Dvorak group and Mr. Weigl's suite Pictures and Tales.

Charlotte Martin was heard in a program of Contemporary Mexican music on Feb. 4, via WNYC.

The senior string quartet of the High School of Music and Art of New York City were the guest artists at the meeting of the Woman's Press Club of New York on Jan. 27 at the Hotel Pennsylvania.

Prof. Angela Weschler's artist-students, Herbert Grossman and Carla Zinner, played on Jan. 15 over WNYC, the fourth broadcast in a series given by the New York College of Music.

Mannes Leads Museum Concerts

Four free concerts by a symphony orchestra under the direction of David Mannes will be given in the Metropolitan Museum of Art, New York, on Saturday afternoons, Mar. 3, 10, 17 and 24. To mark this 28th season of his concerts at the museum, Mr. Mannes plans to present programs of compositions which requests have shown to be favorites with his audience there since the first concerts in 1918. Each program includes a complete symphony and several shorter works.

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The Organ in Radio

By ROBERT BAKER

The organ has had a rather checkered career in the field of radio.

Any discussion of the subject must begin with a clear distinction between the two types of instruments, and their respective uses.

When we speak of the "concert" instrument, we refer to the large organ of legitimate construction, suitable for the performance of the master works for organ. When we speak of the "entertainment" instrument, we refer to the unified organs of the theatre days which have found their way into most radio studios where there are any organs at all, or, more recently, to the electronic organs which have become so widely used in broadcasting.

It is the latter "entertainment" type of instrument which is used to a great extent in radio work, its flexibility and range of tone colors rendering it very useful for atmospheric playing, be it background for reading of poetry, interludes in the "soap operas", saccharine performances of the favorite ballads and popular tunes of the day, or pseudo-religious atmosphere.

A Place for the "Lighter" Instrument

The church or concert player is perhaps too quick to condemn this type of instrument, and the way it is usually played, because he sees it a very serious obstacle to the progress of any real appreciation of the "legitimate" organ music. This has always seemed to me to be a bit unfair, because the stately and sonorous tones of the more serious instrument are not at all suited to the kind of work which radio seems at the present time to demand of its organists. Perhaps, indeed, the development of the present situation is but the natural outcome of the wide difference between the two types of playing.

This is not to say, however, that the "legitimate" organists do not have their point, for they do, and it is a very good one. Briefly, it is that radio audiences very seldom have an opportunity to hear the organ as it truly is. Therefore, the profession is denied the privileges which would accrue from a growing appreciation of fine organ music through the medium of radio. Thus the type of instrument in use today proves in one way to be a serious hindrance to the development of a type of music appreciation which serious organists consider to be most important.

Carrying Quality of Organ Tone

How should the situation be corrected? There are many problems, foremost of which is the fact that most fine concert instruments are placed in such resonant auditoriums, and possess such a wide range of volume, that they come over the air very poorly. This discourages most radio men from spending much time in experimentation. Organists might try to experiment on their own in searching out instruments which would sound fairly well over the air (a fairly accurate idea can be obtained from simple home-made recordings on a portable machine) and then trying to persuade the local radio men to give them a chance.

Needless to say, the groundwork in this kind of thing can be much better accomplished in smaller communities, where the smaller stations are ever on the search for new material to broadcast, than in the large cities, where the radio business is already so complicated. Many are the fine new ideas which have come to the "big time" of radio from the smaller communities!

It is not likely to prove a barren field. One can already point with hope to the growing response to such programs as those of E. Power Biggs from the Harvard Museum, and the Salt Lake City Tabernacle programs, both heard on Sunday mornings. Let us hope that we can go much further!

John Harms Named Organist of West End Church

John Harms has been appointed organist and choir master of the West End Presbyterian Church, New York City. Mr. Harms is well known as a choral conductor, the John Harms Chorus having been heard on numerous occasions in Town Hall, Carnegie Hall, in churches of the metropolitan area and over the major radio networks. He was for four years organist of St. Paul's School, Concord, N. H.

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Psalm XVIII, by Marcello, ed. R. L. Bedell, H. W. Gray Co., New York, 50¢. Reprint of a fine number made unavailable by war.

Easter Procession of the Moravian Brethren, by Harvey Gaul, H. W. Gray Co., New York, 75¢. For your Easter prelude.

Postlude on the Passion Chorale, by Miles L'A. Martin, H. W. Gray Co., New York, 75¢. For Lent.

Sheep May Safely Graze, by Bach, arr. for organ and strings, by E. Power Biggs. H. W. Gray Co., New York, $2.00. Includes two violin parts, also viola, cello, and bass. Extra parts 35¢ each.

Postlude in F, by R. Huntington Woodman, G. Schirmer Inc. New York, 50¢. Published posthumously, fine sturdy church music.

Passacaglia, by George Vause, G. Schirmer Inc., New York, 75¢. In G Minor. Rather easy, and effective.

Cantatas

The Temple, by Joseph Clokey. J. Fischer & Bro., New York City, 80¢. Texts by George Herbert, very interesting music. Worth anybody's serious inspection.

The Canticle of the Sun, by Leo Sowerby. H. W. Gray Co., New York City, $1.50. St. Francis' text set to modern taste by Chicago's famous composer.

Mary Magdalene, by Hermene Eichhorn. J. Fischer & Bro., New York City, 60¢. For three part women's chorus.

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O Lord, Support Us, by Newton Pashley. H. W. Gray Co., New York, 15¢. Cardinal Newman's text; chordal in style.

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Alleluia, by Wilbur Hollmann. H. W. Gray Co., New York City, 16¢. For Easter, carol style; fresh and different.

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O Come Let Us Sing, by Henry Overly. Carl Fischer, Inc., New York, 16¢. A dash of the modern touch.

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The Prayer of Fiona MacLeod, by George McKay. J. Fischer & Bro., New York, 15¢. On the modern side.

The Wilfred Pelletier photograph on the Front Cover is by De Bellis, N. Y.

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Saskatoon Symphony Draws Throng

SASKATOON, Canada.—The Saskatoon Symphony Orchestra, Dean Arthur Collingwood, conductor, opened the season with a capacity audience in the Beeborough ballroom. Three more programs are to be given this season. . . . The Kinsmen Club sponsored two recitals at the Capitol Theatre, the first featuring Jan Cherniavsky, pianist and Mischel Cherniavsky, cellist, and the second Portia White, contralto, with Weldon Kilburn as accompanist. Both recitals were sold out. . . . Soloists for this season's Young Artist Series are June Richards, pianist and Jeannette Whitney, cellist, of Vancouver, and Mary Hughes, pianist, of Calgary. Programs are given at Knox Church.

The Women's Musical Club gave a public program based on psaltery and hymnody, under Elizabeth Morrison. Their monthly programs take the form of a round table discussion of various phases of music. Mrs. J. S. Brown is the president. . . . Local registered music teachers heard an outline of the activities of the Canadian Federation of Music Teachers by the Dominion president, Lyell Gustin. The Federation extends from the Atlantic to the Pacific, with a membership of some 3,000. . . . A Musical Art Club program included music from the Allied nations performed by Thelma Johannes, pianist, and Lucy Miskofsky, soprano.

LYELL GUSTIN

Cuban-American Group Formed

The Cuban-American Music Group to foster performances and knowledge in this country of Cuban music has been formed under the guidance of a committee headed by Aaron Copland and including Paul Bowles, Gilbert Chase, Henry Cowell, Ethel S. Cohen and the Cuban composers Pedro Sanjuan and Jose Ardevol. Charles Seeger, music chief of the Pan American Union, and representatives of the Cuban Embassy in Washington and the Consulate in New York are among advisers for the organization. The program includes the establishment of a bureau of information on Cuban music and composers (except in the field of popular music), where manuscripts and published works can be secured for study and performance. A first New York concert of Cuban music in smaller forms will be given this spring. The entire program is sponsored by the American Steel Corporation of Cuba and the American Tropical Products Corporation of Cuba. Erminie Kahn, concert manager, is executive director.

HANDS ACROSS THE RIO GRANDE.

Acting Mayor Newbold Morris, at New York's City Hall, with a scroll of greeting by Mayor LaGuardia, to be carried to mayors of more than 19 Latin-American cities by Dr. Myron Schaeffer, who will conclude arrangements begun by André Mertens, director of the South American and Mexican Division and vice-president of Columbia Concerts, for more than 90 engagements for North American artists. Left to right: Dr. Schaeffer, Emery Darcy, Mr. Mertens, Bruna Castagna and Mr. Morris.

ALLERS LEADS DENVER ORCHESTRA

DENVER, COLO.—In pursuance of its policy to use guest conductors for the eleventh season of the Denver Symphony, the Civic Symphony Society presented Franz Allers as conductor of the orchestra's second and third concerts. He scored an immediate success with a large, appreciative audience. It was apparent that the program, which began with Beethoven's third Leonore Overture, had been prepared most carefully. Other numbers were Samuel Barber's Adagio for strings and Smetana's symphonic poem, The Moldau. The program closed with the Franck Symphony, earning an ovation for Mr. Allers and his ensemble.

The orchestra's third concert began with a charming offering of Mozart's Haffner symphony. The other orchestral numbers were Griffes' The White Peacock, three interludes from Roy Harris' Folksong Symphony and the Polovetsian dances from Borodin's opera, Prince Igor. Lieut. Jorge Bolet, Cuban pianist, was the assisting soloist and made a most favorable impression with the Schumann concerto. He also played a group of three South American numbers. Greatly feted by the audience, he added several extras, among them a stunning rendition of the Ravel Toccata.

Franz Allers repeated and deepened the fine impression which he had created on his preceding appearance with the orchestra.

The Civic Symphony, this season conducted by Henry Ginsburg, its former concertmaster and consisting mainly of non-professional players, began its 23rd year auspiciously with a program consisting of a Bach chorale, Mozart's symphony in G minor, the Très Jolie waltzes by Waldteufel and Mendelssohn's Hebrides Overture. The assisting soloist was a young Denver soprano essaying the Mad Scene from Lucia di Lammermoor and the Shadow Song from Meyerbeer's Dinorah.

The second concert by the Civic Symphony orchestra brought the overture to Gluck's Iphigenia in Aulis, Haydn's "London" Symphony in D major, the Berceuse by Järnefelt and Village Festival by Sodero. Eleanor Knight Colwell, flutist, was the assisting soloist in a charming performance of the Mozart Concerto in D major. Henry Ginsburg proved himself fully equal to his task. The musicians achieved really fine performances under his musicianly and circumspect direction.

GUSTAV SCHOETTLE

Manhattan Concert Calendar

(CH, Carnegie Hall; CCH, Carnegie Chamber Hall; TH, Town Hall; TiH, New York Times Hall; SH, Steinway Hall; M, morning; A, afternoon; E, evening.)

Feb. 15. Philharmonic-Symphony, Josef Hofmann, pianist, soloist, Rodzinski conducting, CH, E; Marcel Ancher, cellist, and Catharine Lotta, mezzo-soprano, TiH, E.

Feb. 16. Philharmonic - Symphony, Josef Hofmann, pianist, soloist, Rodzinski conducting, CH, A; E. Robert Schmitz, pianist, TH, E.

Feb. 17. Boston Symphony, CH, A; Salzedo Ensemble, TH, A; 5th Annual Festival of Jewish Arts, TH, E.

Feb. 18. Philharmonic - Symphony, Josef Hofmann, pianist, soloist, Rodzinski conducting, CH, A; Argentinita, dancer, CH, E; New Friends of Music (Joseph Szigeti, violinist; M. Horszowski, pianist; John Wummer, flute; Eva Heinitz, viola da Gamba; Yella Pessl, harpsichord), TH, 5:30 p.m.; Jennie Tourel, mezzo-soprano, TH, E; Maria Helmuth, soprano, TiH, E.

Feb. 19. Concert conducted by Toscanini, with Vladimir Horowitz, pianist, soloist, CH, E; Morton Schoenfeld, pianist, TH, E.

Feb. 20. Gyorgy Sandor, pianist, CH, E; Robert Rudie, violinist, TH, E.

Feb. 21. Marjorie Lawrence, soprano, Town Hall Endowment Series, TH, E; Gordon String Quartet (celebration of 25th anniversary of Society for the Publication of American Music), TiH, E.

Feb. 22. Philharmonic - Symphony, Wanda Landowska, pianist and harpsichordist, soloist, Rodzinski conducting, CH, E; Jeanne Therrien, pianist, TH, A; David Zacharian, cellist, TiH, E.

Feb. 23. Philharmonic - Symphony, Wanda Landowska, pianist and harpsichordist, soloist, Rodzinski conducting, CH, A; E. Robert Schmitz, pianist, TH, E.

Feb. 24. Philharmonic-Symphony, Joseph Schuster, cellist, soloist, Rodzinski conducting, CH, E; Webster Aitken, pianist, TH, A; Joseph Posner, baritone, TH, E.

Feb. 25. Philharmonic-Symphony, Joseph Schuster, cellist, soloist, Rodzinski conducting, CH, A; John Feeney, tenor, CH, E; Genevieve Rowe, soprano, TH, A; New Friends of Music (Budapest Quartet, George Szell, pianist), TH, 5:30 p.m.; Kenneth Gordon, violinist, TH, E; Elise Ramonde, soprano, TiH, A; The Euffa Singers, TiH, E.

Feb. 26. Zino Francescatti, violinist, CH, E; Lucie Bigelow Rosen, thereminist, TH, E.

Feb. 27. Philadelphia Orchestra, CH, E; Alice Sirooni, pianist, TH, E.

Feb. 28. William Kapell, pianist, CH, E; Le Roy Trio, TH, E.

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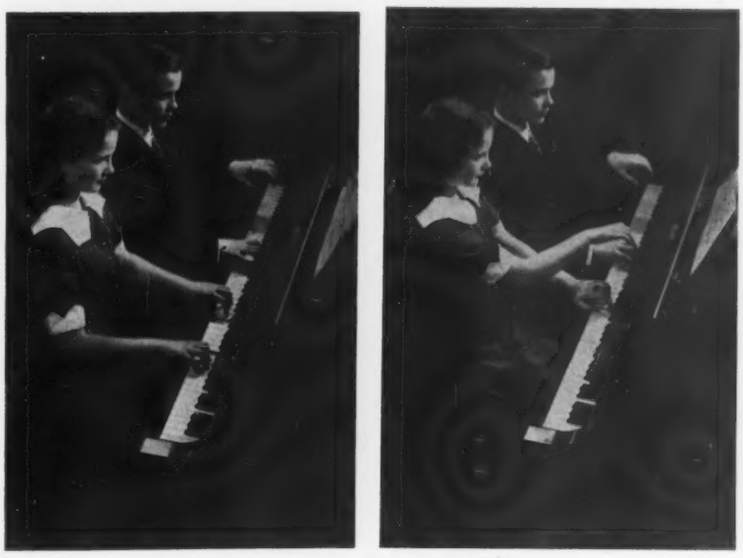

PERFORMERS AT SHORT NOTICE

through the Perfield method. This boy and girl posed for the pictures after only a few minutes' instruction. (Photos by Edward Steichen, used by permission of Steinway & Sons, © Conde Nast Publications, Inc.)

Whether you are a professional pianist, a student, or just one of the frustrated beings who believe they could have been keyboard masters "*if*"—an interview with Effa Ellis Perfield will send you away flexing your wrist and fingers, watching anxiously to do away with tight-drawn muscles that show tension, and trying to achieve the relaxation that her method shows to be essential to flowing, easily produced, beautiful tone.

Mrs. Perfield, revered by her profession as a blazer of trails and beneficent revolutionist, is a teacher who can take a three-year-old child and impart to him the physical and mental principles that enable him to produce a smooth tone. From the first lesson, he will know something of chords; at his second, he begins to read notes. A typical Perfield day brings her students of nursery school and primary ages; intermediate pupils; advanced artist-students; and classes of piano teachers.

How Trinity Principle Operates

Trinity Principle Pedagogy is the description Mrs. Perfield gives her findings. These represent a departure from the traditional in teaching which she worked out for herself some years ago after she had applied the usual methods—and found that, while they produced excellent results in some cases, in others they failed. Through Trinity Principle Pedagogy, she has found that universal results can be obtained.

"Pedagogy," Mrs. Perfield says, "is the science of presentation. To be a science, it must be based on a principle. Trinity Principle Pedagogy is the one and only pedagogy using Scientific Reasoning on a Feeling Basis, instead of isolated scientific reasoning."

Mrs. Perfield explains this statement by giving an example from Ripley's Believe It Or Not. "Ripley asked the question: 'When will ⅜ equal ¼? Of course, scientific reasoning knows that ⅜ will never equal ¼ from a fractional standpoint. But later Riplev gave the answer by showing three eighth-notes, slurred to take the time interval allotted to a quarter-note. It is necessary only to use the element of speed to make three eighth-notes equal one quarter-note. Thus scientific reasoning alone is false in this application. It can be scientifically reasoned only on a feeling basis.

"Therefore, there are three processes: Inner-Feeling Reasoning, Drills (expressions); three channels: Ear, Eye, Touch; three expressions of music: Sing, Play, Write.

"The chief service the teacher gives to the student is leading him to inner-feel, reason and . . . express."

A Case of Quick Learning

Even one lesson, Mrs. Perfield feels, can do a lot to start the novice on the right path. A practical example of this was an incident several years ago. Edward Steichen, prominent photographer, telephoned one morning and said, "Could you bring two piano pupils to pose for a picture for Steinway and Sons?"

Mr. Steichen wanted a boy and girl eleven or twelve years of age; the girl should have long hair; both should be typically American and . . . in the picture they must look as though playing the piano.

Mrs. Perfield had pupils who could meet the requirements, but their parents would not like the publicity of the picture, she felt.

In a short time Mr. Steichen's secretary telephoned and said, "Mrs. Perfield, we have the children—but they have never played the piano; in fact, they have no piano. With this handicap, would you pose them for a picture?"

"Believing that one is always guided to a thing that is possible," Mrs. Perfield recounted, "I went to the studio.

"I gave the boy and the girl a ten-minute lesson in fundamental relaxation: how to play on the 'escapement.' This interested the boy very much; then how to produce floating resonant tones with freedom from muscular tension.

Borrowing from the Birds

"For musical material I used two bird calls—Bob White and Cuckoo (which together give the C chord). Both the boy and the girl were fascinated with these. The girl had to have finger nails trimmed. The 'flaw' in the position of both right hands in the picture resulted from holding on the keys as they waited for the camera to work. After several pictures were taken Mr. Steichen thought the children looked too serious. I related how I had seen foxes running across the meadow of our farm in Maine, and demonstrated how I said 'Ooooh,' with great surprise and joy. To get the same result with the children I had only to say, 'See the foxes,' and the expression was delightful. Some of the discarded pictures were too hilarious because of the foxes.

"Steinway and Sons selected one photograph"—picture on the left—"and used it in the New York Times. Charles Scribner's Sons used it in Young America's Music. A. S. Barnes & Co. used it in Modern Composers by Gladys Burch. The other picture"—right, above—"hitherto unpublished, is a better one, I think, but I presume was discarded as being unusable because of the girl's left hand crossing over and *seemingly* touching the boy's right hand. The camera could have been adjusted so that the girl's left hand would look as it really was—above the boy's hand.

"These pictures have made pupils and friends very conscious of position and a growing scrap book shows many, many pictures (cut from papers and magazines) of pupils, teachers and artists playing piano. Condition produces position.

"Pupils, especially very young ones, love to analyze 'what is wrong with this picture.'" M. L. S.

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SILHOUETTES: Radio Static; Opera Personalities

By MARY CRAIG

Indignant responses would crowd in if the question, "Is Radio unavoidable?" were asked seriously. But it well might be. Of course, we remember the magnificent opera and orchestra concerts over the air; the chuckles of boys in foxholes under fire, still enjoying their favorites via short-wave. Then, too, there are the tales of dog-trains racing across icy wastes carrying vitally-needed serum called for by radio; the SOS of burning ships; rescues in floods and cataclysmic disasters. The great rise in educational values and the tremendous growth in the amusement industry, with corresponding employment opportunities, are other factors it has brought.

But there is another, darker side, to the picture. Wide country and distant vistas alter perspectives. Suppose a person is a city-dweller, surrounded by generous-hearted neighbors, all apparently having windows opening on reverberating courts, proud of their powerful radio sets and eager to share their pleasure. Here one feels a nostalgic yearning for the return of the little crystal sets with the clamped on ear-muffs. A vision of quiet comfort!

In contrast, picture a sultry summer afternoon in a little city backyard garden—the weary wage-slave relaxing by the side of a tiny murmuring portable. Suddenly, blastingly—crash, bang, squawk, screech, roar! The Sabbath peace is shattered by the Sunday baseball broadcast. The hardiest petunia quails; goldfish huddle in the bottom of the little pool; the tough pet alley-cat shivers and dives for the bomb-proof shelter of the coal-bin. Whoop and hurrah! Even prizefights and political rallies are less explosive. The great American sport rules the ether waves.

Another question occurs. "Why," wails the victim of misdirected neighborly enthusiasm, "is there always this ratio—the more disheartening the program, the louder the dial-tone?" No answer.

•

The Voice Editor has had a few perturbing experiences with professional radio. There was the time when hundreds of cards were mailed out to "fans" and at the appointed hour, friends and patrons, including the staff of a great music magazine, gathered round to listen in. But something went wrong and instead of "Ah, Love but a Day," which was being projected by the more or less innocent singer with much emotion, all that was heard was "CAlsodent! Ladies, Buy Calsodent."

And there was one appalling occasion over a major network when the singer arrived for a Classic Gem recital just in time and found the large hall set with full orchestra, and she with only ditties in the bag!

Perhaps we are allergic to broadcasts. Our first contact with radio was at an early age. (It was very nearly the last ——.) Clad in beruffled white gowns, tied in with sashes of blue, a bevy of junior-grade youngsters prepared to lend their piping voices in a chirping bit of the upper angel phrases in a Messiah performance.

Unfortunately—or perhaps not—the hefty baritone was scheduled to sing first. Striding to the "mike," he let out a mighty bellow: "THUS saith the LORD, the Lord of Hosts."

And that was the end. He never got to "I Will Shake." He blew out the lights, the microphones and the show. The embryo prima donnas went home in tears.

•

A Gentleman of Verona and His Daughter

A silver plaque hangs upon the wall of the Zenatello studio-drawing room. It bears the following inscription:

"To Giovanni Zenatello, Who with Roman Courage, In the Arena of Verona, August 10, 1913, In Honor of Verdi, Victoriously Re-affirmed and Renewed The Glory of Art"

Many opera stars have faced this memento as they stood in the crotch of the concert grand against the opposite wall, singing under the direction of Giovanni Zenatello, and his equally famous wife, the late Maria Gay, one of the great Carmens of another day. And many young singers must have looked at the engraving and wondered when a time of honor would arrive for them.

Zenatello, once called "Caruso's rival," has retained the vivid personality and enthusiasm that characterized his operatic appearances. In an hour's visit with him and with his charming daughter Nina—"little Giovanna"—one could descry story after story, barely intimated, of the romantic days of opera; of singing in the open-air amphitheatre in Verona, the tenor's birthplace; of his Othello with Melba at the Manhattan Opera House, when Hammerstein challenged the Metropolitan with one of the greatest rosters of artists in the world. There were also reminiscences of the old Boston Opera under the direction of Henry Russell; the tour with Rabinoff and with Anna Pavlova as she mimed Auber's Muta di Portici—and in 1924, appearances in Europe again and at the open-air festivals of opera in Vienna under Mascagni.

"And Carmen?" I asked. Zenatello replied, "Two hundred times with Maria Gay, my wife."

Nina Zenatello, small, vivid and delightful, spoke little of her work, but much about her father, his singing, the honors and experiences of his life.

"Music I love," she said of herself, "but my voice was not for a career. I enjoy the study and instruction side of the training. My father sings now for the family. And he still sings well!" I could believe it, from the resonant, clear quality of his speaking voice. I also am sure Nina Zenatello could sing if she had not become so completely interested in the technic and teaching of vocal art.

Mr. Zenatello said, of his present work, that his interest in the discovery and presentation of singing talent extended back to his own youth. After operatic engagements here, he returned to Europe in 1918 to scout for available new artists. And that field of endeavor has continued up to the present and has widened to include many branches of artist training. His flair for exploration and successful "finds" is well recognized. I remembered hearing a few years back that a certain splendid mezzo-contralto "got nowhere at all" until the Zenatellos took her by the hand and led her into the "Met." That particular singer is today internationally famous.

The list of artists coming from the Zenatello Studio reads like a musical Who's Who, listing the names of Lily Pons, Nino Martini, Bruna Castagna, Stella Roman, Licia Albanese, Francesco Valentino, Stella Andreva, Armand Tokatyan, Hilde Reggiani, Bruno Landi, Sidney Rayner and Marita Farell.

•

National Association for Opera Holds N. Y. Meeting

The first general meeting of the newly formed National Association for Opera was held recently at the American Music Center, New York. This organization supersedes the National Committee for Opera in America.

An enthusiastic group of charter members representing outstanding musicians, teachers, singers, conductors and composers from many fields, was in attendance. The following officers were elected: president, Clifford Bair, Winston-Salem, N. C.; first vice-president, Isabella Hutchings, Riverside, Calif.; second vice-president, Ernst Hoffmann, Houston, Tex.; secretary, Homer G. Mowe, New York City; treasurer, Edward Murphy, St. Louis, Mo.

The object of the new association is to encourage and further all activities of the lyric theatre, including grand, light and chamber opera, throughout the country, as well as to serve as a center for the dissemination of information and musical literature on the foregoing projects. The roll of membership now lists 154 charter members from 29 states.

Donald Wheatcraft, Baritone and Business Man

DONALD WHEATCRAFT
Baritone, Heard in Concerts and Opera

When anyone says to attractive Donald Wheatcraft, "Of course you are still very young," he is quick to answer, "But I'm married and have two kids." Nevertheless, he is still well under thirty and the excellence of his singing and his musicianship are founded on study and training which was started in early youth. He is a graduate of the Conservatory of Drake University in Des Moines, of the University of Iowa Music School, and of the Business Administration Division of the University of Tennessee.

It was an oratorio, I believe Judas Maccabaeus, at the Church of the Ascension in New York, that brought the young baritone to the attention of the Voice Editor. She was impressed not only by a fine voice but by a real oratorio "line," rarely heard today. His promise then has been bulwarked by his recent success in the title role of The Jealous Husband, opera buffa by Pergolesi, sung at Columbia University.

Wheatcraft—tall, blond, with poise and assurance which fit him for "lead" roles—smilingly recalls that, beginning with his last year at high school, he loved to roar out stentorian bass-baritone notes to make the school concert audiences jump. Oratorio performances commenced during his second year of college in Knoxville, Tenn., and surrounding towns. In the spring of 1941, his business training sent him into a position with the Tennessee Valley Authority. A trip to New York for a short period of study threw him into engagements in church choir, concert and opera. He has just completed a tour in Charles L. Wagner's Faust production, singing with several major artists.

"I'm engaged now," he said, "in essential war work with the industrial equipment department of General Electric. And for the duration, I'll sing only where I can be within a short jump to work. Let's get this vital job over first."

ZENATELLO AND MARIA GAY in the finale from Carmen.

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Buffalo Hears Voice Concerto

BUFFALO, N. Y.—The greatest musical novelty of the last month was the appearance of Margot Rebeil, soprano, with the Buffalo Philharmonic Orchestra under Franco Autori's baton, in the Hausserman Concerto for voice and orchestra. The consummate skill with which Miss Rebeil handled her voice in this unusual work held the close attention of the warmly appreciative audience. Many people remarked afterwards that the Philharmonic was to be congratulated for being among the first orchestras to present this concerto, the first of its kind to treat the voice as an instrument.

The performance of the Christmas portion of the Messiah by the Buffalo Philharmonic Orchestra and the Philharmonic Chorus was the best hearing of this work yet given at Kleinhans Hall. Four soloists came from New York: Jean Carlton, soprano, Pauline Pierce, contralto, William Wyatt, tenor and Gean Greenwell, bass.

Newspaper Sponsors Concert

The highlight of the Friday "Pops" so far this season was the concert sponsored by the Buffalo Evening News. This holiday program attracted over 2,500. Soloist Margaret Speaks invested such old favorites as Blow, Blow, Thou Winter Wind and Holy Night with a special glamor. On the same program were the Shrine Chanters. The audience joined in carol singing lead by Walter Richardson. It was a happy occasion for all concerned.

The previous Pop Concert was led by Paul White, composer and conductor, from Rochester. Irene Gedney Grabb, also from that city, was soloist in the first movement from the Tchaikovsky Piano Concerto in B flat minor. Mr. White's performances of his Lake Placid Scenes and Keith Brown's Bostonia Suite were received with enthusiasm.

At the first of three children's concerts planned by the Buffalo Philharmonic Orchestra, over 2,000 youngsters listened with rapt attention as the orchestra in a well chosen program demonstrated the function of the strings. Martin Damzacher illustrated the solo capabilities of the double bass, Rudolf Doblin the cello, Martha Gompf the harp, and Max Miller the violin.

Recitals and Chamber Music

Zorah Berry offered three concerts during the month. The Original Don Cossacks Chorus sang a group of lusty songs, old favorites and several unfamiliar numbers. The dance program by Iva Kitchell was much appreciated by ardent dance enthusiasts.

Mia Slavenska offered some fine dance fare at Kleinhans, with her partner, David Tihmar. She was excellent in Pas de Deux. Joseph A. Harris, making his first professional appearance, showed unusual promise. It is too bad that the lack of any backdrop and no professional lighting destroyed something of the effect of what might otherwise have been a pleasurable evening.

Jan. 13, 14 and 15 were given to a Beethoven cycle by the Budapest Quartet. The first two concerts were held at the home of Mrs. Frank Baird: the third at Kleinhans as part of the regular Chamber Music Series. After listening with unalloyed pleasure to Op 18, Nos. 1 and 2, Op 57, Nos. 1 and 2, auditors found the Grand Fugue somewhat taxing, though the foursome played beautifully.

HELEN BATEMAN

Louis Kaufman's Tour to Include New York Recital

Louis Kaufman, American violinist, will give his annual New York recital in Town Hall on Mar. 14, the program including the introduction of recent compositions by Aaron Copland, Everett Helm and Castelnuovo-Tedesco. Currently on a sold-out transcontinental tour of over 40 concerts, Mr. Kaufman is featuring an all-American group by Copland, Robert Russell Bennett, William Grant Still and Harold Triggs. Among cities in which he is appearing are Wichita Falls and Paris, Tex.; Winfield, Kan.; St. Joseph, Jefferson City and St. Louis, Mo.; Elsah, Quincy and Kankakee, Ill.; Racine, Oshkosh and Fond du Lac, Wis.; Jackson, Tenn.; Monroe, La.; Helena, Ark.; Tallahassee, Fla.; Dayton and Tiffin, O.; Altoona, Washington, Bradford and Meadville, Pa.; Boston; New York City; Albany, Oswego and Olean, N. Y.; Newport, R.I .; Manchester, Conn.; New Bedford. Mass.; Le Grande and Baker, Ore.; and six concerts on the Pacific Coast. On Mar. 21 Mr. Kaufman will play the Robert Russell Bennett violin concerto on the CBS hour Invitation to Music under the baton of Bernard Herrmann.

Evanti Sings in Home City

WASHINGTON, D. C.—Lillian Evanti was welcomed by a large audience when she gave a recital in her home city recently. The Negro soprano programmed three arias, Handel's Care Selve, Verdi's Ah, fors' è lui and the mad scene, Qui la voce sua soave, from Bellini's I Puritani; two of her own songs, My Little Prayer and High Flight, songs by Crist and Chadwick and a group of spirituals. The singer's artistry and skilled vocal production earned ovations. On Jan. 9 Miss Evanti sang at Duke Auditorium in Durham, N. C. A. H.

Toledo Welcomes Arrau and Minneapolis Forces

TOLEDO, O.—The Peristyle was filled to capacity to hear Claudio Arrau, Chilean pianist, in recital. He offered Brahms' Variations and Fugue on a Theme by Handel and Chopin's Scherzo in E major, stunningly played, a masterful presentation of Beethoven's Sonata in E flat major and works of Liszt, Ravel, Domingo Santa Cruz, Humberto Allende, and Granados.

The coming of the Minneapolis Orchestra is always anticipated in Toledo with keen pleasure. The enthusiastic audience on Jan. 31 was no exception, nor did Dimitri Mitropoulos and his excellent aggregation disappoint them. The program opened with an artistic performance of an Overture and Allegro by Couperin as interpreted by Milhaud. In Schubert's Seventh Symphony the players brought out the gorgeous melodies in a way altogether delightful. Rachmaninoff's symphonic poem, the Island of the Dead, followed.

A spirited performance of the fascinating Overture to Colas Breugnon by Kabalevsky, was received with a storm of applause, requiring three encores.

A. McL. T.

N. Y. Federation Audition Dates Announced

Dates of the New York State Federation Young Artists Auditions of the National Federation of Music Clubs are announced as April 3, 4 and 5 by Edwin M. Hughes, State Young Artists Auditions Chairman. These events, preliminary to District and National finals, will be held in Schirmer Hall, New York. Application blanks and bulletins containing the required repertoire may be obtained from Mrs. Edgar Stillman-Kelley, Great Northern Hotel, New York 19, N. Y.

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Television Royalties Create Publishers' Problems

After years of headaches and growing pains, a workable plan whereby composers and publishers receive protection for the performing rights on radio has finally been reached. This took quite a bit of maneuvering on the part of the performing right societies, such as ASCAP and BMI. While everyone concerned may not be 100% pleased, it seems to work smoothly for the majority.

Now, with the problems of radio performances hardly out of the way, television comes up with a private brand of trouble all its own. Since it is still in its embryonic stage, it is left pretty much alone, but chances are when it reaches, say, 1,000,000 people at a shot, and the dollars start rolling in, the trouble will begin.

At the moment the television shows are run, more or less, in conjunction with the radio stations and, if the music has been cleared for radio, it is assumed that it also holds good for television. At least, that is how it his worked until now. Since most of the television shows will be put on film, another question that arises is, Can the music that has been cleared for moving pictures be used? Being a synthesis of radio and motion pictures, this new brand of entertainment is going to present some knotty problems. We can only hope that the restrictions will not be such that artistic development will suffer.

■

One sure thing is that television will open up a new field for composers. A production man informed us that the industry looks forward to commissioning original scores whenever possible. At present, budgets are so limited that either canned music or stock arrangements have to suffice, but the day that better music can be employed is anxiously awaited. On rare occasions, clients have been persuaded to provide extra money for an original score, but unfortunately that is not the trend at the moment.

Potentialities for the composer and publisher in this field should not be overlooked. Now is the time to smooth the road so that when the wheels start rolling, the composers will be able to hop right on the bandwagon!

■

Music soon will be added to the study courses available to men of the armed forces, through a manual being prepared, on assignment, by A. Irving McHose, administrative assistant at the Eastman School of Music and John Lowell, of the University of Michigan faculty. The courses, which now list music for the first time, are prepared by the Morale Service Division, Army Service Forces, and the Educational Services Section, Bureau of Naval Personnel. A group leader is to be chosen by the service men taking the course, and recordings will be provided to correlate their study with the manual. . . . George Kleinsinger's cantata, Farewell to A Hero, receives its first performance on April 10 at New York University. . . . Nicolai Berezowky's Harp Concerto, to be published by Elkan Vogel, had its world premiere on Jan. 26, performed by Edna Phillips and the Philadelphia Orchestra under the direction of Eugene Ormandy.

The Leeds Music Corp. has just received Prokofieff's Eighth Piano Sonata. It will receive its first performance in this country when Vladimir Horowitz plays it on April 23 at Carnegie Hall. . . . Edward B. Marks Music Corp. has just published a new album of French songs by Paul Misraki, in collaboration with Andre Hornez. It is titled Chansons Françaises, and contains five songs.

NEW MUSIC

For Flute, Oboe, Clarinet (or 3 Recorders) and String Trio

CHAMBER WORK, for flute, oboe, clarinet, or three recorders, and string trio, by Norman Dello Joio. Hargail Music Press, New York. $2.50.

The three woodwind and three string voices are nicely balanced in this work of simple lines and rhythms. It is said to be the first written by a modern composer for recorders and strings, though several noted musicians have done other types of scores for the 20th century revival of the transverse flute.

Mr. Dello Joio's work has four sections, the first based on the choral melody, World, Farewell; the second, marked "lightly," corresponding to a scherzo; the third, "calmly," paralleling the traditional slow movement, and the last, "with spirit," a suitably animated finale. The score, though employing dissonant counterpoint, is at all times transparent and provides a good work for advanced ensembles both in studio and concert hall. It was especially commissioned by Harold Newman, the publisher.

For Five Wind Instruments

FUGUING TUNE. by Otto Luening. Associated Music Publishers, Inc., New York. Score and parts, $1.

The American pioneer William Billings may have set a pattern with his "fuguing tunes" of somewhat hymnlike pattern. but modern composers such as Mr. Luening have borrowed the title to indicate a free contrapuntal treatment of secular themes. This score, set for flute, oboe, B flat clarinet, horn in F, and bassoon, is a graceful and long-phrased polyphonic treatment of fairly simple material. At one place in the flute part there is a direction calling for "piccolo *ad. lib.*" Six octavo pages contain this interesting work, which would be suitable for advanced school ensembles as well as for concert purposes.

For High Voice and Piano

THREE SONNETS OF JOHN DONNE, by Douglas Moore—Thou Hast Made Me; Batter My Heart; Death, Be Not Proud. G. Schirmer Inc., New York. Each 50¢.

The renaissance of the poetry of John Donne, an English cleric of Tudor days who wrote bitter and rather heretical poems of great power, lately resurrected and used by various composers in Britain, finds an echo in Douglas Moore's settings. The words of these sonnets have the marvellous simplicity and tang of much Elizabethan work, grim as the subjects may be. Mr. Moore has chosen simple, vigorous vocal lines for his songs, dedicated to Maria Maximovitch. Death, Be Not Proud is the most forceful and interesting for concert use (but all have a quasi-religious philosophical color). It ends on a sustained high A, *ff*. A most original cycle for a powerful interpretative talent.

For Voice and Piano

CHILDREN'S SUITE, words by Chaim Nachman Bialik, music by Gershon Ephros. English text by Harry H. Fein. Bloch Publishing Co., New York.

Sixteen short and whimsical songs make up this suite, which has an inimitable nursery tale effect, though the folk lore is from familiar sources. The words are given in both English and Yiddish, and the colorful music is partly descriptive and dancelike, partly mournful. The subjects described are such as the birds, butterflies, dovecote, sled, grasshopper, gazelle and the like. A charming addition to folk literature.

AUVERGNAT, words by Hillaire Belloc, music by Arthur Bliss. Novello & Co., Ltd., London; H. W. Gray Co., New York. Two shillings (50¢).

A gay, rather ironic song about a wanderer who passed through Claremont town and loved the verger's daughter, who refused him. But after a rueful moment, the work ends merrily with, "He broke his heart in Claremont town, At Pontgibaud they mended it." This is a distinctively-written item, and would make a good addition to a male singer's final group. Range, E to G above staff.

CALMES DANS LE DEMI-JOUR (EN SOURDINE), by DEBUSSY; French poem by Verlaine. English by John Langdon Jones. Elkan-Vogel Co., Inc., Philadelphia. 60¢.

AT THE GRAND CANYON.
Mildred Dilling, harpist, and her husband, Clinton W. Parker, sightseeing in Arizona in an interim between the artist's concert schedule.

A truly exquisite number, which boasts not only an English poem of rapt, restrained sort but pictures the mood of two lovers in an ideal outdoor setting. The final lines are. . . . "When from the oaks dark evening solemnly shall fall, as grief within us that chokes, The nightingale will call." The vocal line is simple and chanting, but lies fairly high (B sharp is the top.) The piano features *ostinato* chord effects.

MAY, lyric by Dr. John R. Slater, music by Heinrich Schalit. Axelrod Publications, Inc., Providence, N. J. 50¢.

Ecstatic picture of the dawning day, this song is brief but eloquent and pictures the coming of a loved one to greet the singer beside a stream. The music is simple and animated, and provides a good encore piece. It is from the repertoire of Marian Anderson. For medium voice. Range, D to F.

SURE OF THE DAWN, poem by Bruce Porter, music by William Arms Fisher. Oliver Ditson Co., Theodore Presser Co., Phila., distributors. 50¢.

A veteran composer and music publisher adds to his productions an inspirational song appropriate to these days of struggle. The lyric is marked "unhurried, but with spirit" and it tells of the desire "still to know fire in the blood," and concludes, "Then shall I glory the Lord, And go down to the

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grave with a shout!" It is for medium voice (E flat to G) and has a buoyant melody.

THE LAST SONG, words by Herbert J. Brandon, music by Paul Koepke. Oliver Ditson Co., Theodore Presser Co., Phila., distributors. 50¢.

A sentimental ballad which tells of the singer's belief that "If this were the last song that I am singing. . . . Then. . . . I'd sing before the silence, The grandest song of love for you!" The music has the right sort of flair to accompany these heart-felt words. For high voice, E to G.

NEAR TO YOU (Vicino a Te, Cerca de ti) words and music by Nino Bellassai. Carl Fischer, Inc., New York.

Real Latin ardor and lilt inform this popular love song, which has English, Italian and Spanish words. The vocal part is simple, but must be sung with the sort of smouldering passion that makes for long-drawn legato and even a sob here and there, to be completely effective. For low voice, range an octave from middle C, with optional G above the staff.

C'ERA LA LUNA ('TWAS THE MOON), lyric by Roberto Bracco, music by Vincenzo de Crescenzo. G. Ricordi & Co., Inc., New York.

A serenade in the Italianate vein, with words of that language only. It has all the abandon of a Venetian gondolier singing to his loved one. Excellent material for one who understands the folk style. For high voice. Dedicated to Licia Albanese.

For Women's Chorus

COVENTRY'S CHOIR, by Gena Branscombe. G. Schirmer, Inc., New York. 20 cents.

This is an intensely dramatic work arranged for a four-part women's chorus, soprano solo and piano. The text, based on the destruction of the Coventry Cathedral in the air bombardments several years ago, has a musical setting of great imagination and effectiveness. It reflects the mood and atmosphere in a manner that is completely satisfying. The voice parts are not too difficult. A splendid program number. Organ and percussion parts are available.

The Branscombe Choral recently joined the Riverside Church Choir of New York (Frederick Kinsley, organist and choir director) for a Ministry of Music Service. The program included Coventry's Choir.

Re-issues and Arrangements

For Piano

From Harms, Inc., New York

Dancing in the Dark, by Arthur Schwartz; adaptation by Henry Levine. 50¢.

Song of the Flame, by Herbert Stothart and George Gershwin; adaptation by Henry Levine. 50¢.

You Are Free, by Victor Jacobi; adaptation by Henry Levine. 50¢.

For Voice

From G. Schirmer, Inc., New York

Mad Scene from Hamlet, by Thomas; abridged, edited, and supplied with cadenzas by Estelle Liebling. 75¢.

Go 'Way from My Window, adapted by John Jacob Niles from a folk work-song. For medium or high voice. 45¢.

Stumbling on in the Dark, by Louis Stanton. For high voice. 50¢.

Thoughts of Love, by Victor Herbert and freely arr. by Carl Deis. For medium voice. 50¢.

Johnny the One, by John Sacco. For low, medium or high voice. 75¢.

Today Love Spoke, by Margaret Unitt. For low, medium or high voice. 45¢.

La fleur qe tu m'avais jetée, by Bizet (for tenor); English version by Lorraine Noel Finley. 40¢.

At Twilight, by Charles Albert Stebbins. For medium or high voice. 50¢.

Di Provenza il mar (for baritone), by Verdi; with English version by R. Lorfin. 50¢.

Over Hill, Over Dale, by Thomas Cooke; arr. by Estelle Liebling (range c# to d). 75¢.

Fifteen Shaker Songs selected and arr. by Conrad Held. $1.

•

For Violin, Cello and Piano

From Harms Inc., New York.

Indian Love Call, by Rudolf Friml; You Are Free, by Victor Jacobi; Jalousie, by Jacob Gade. All transcribed by F. Campbell-Watson. 75¢ each.

N. Y. Concerts

(*Continued from page 12*)

Erica Morini's Recital

Erica Morini gave a recital at Carnegie Hall, Jan. 22. In Tartini's concerto in D minor, Mozart's concerto A major, and Brahms' sonata in D minor, Miss Morini not only delieverd outstanding violin playing, but also reading of elevated style and diversified imagination. Wieniawski's Three Caprices, for violin alone, and Sarasate's Carmen Fantasia, revealed the artist also as a superb virtuoso who plays with the most difficult technical problems as children play with toys—only more intelligently and brilliantly. Gregory Ashman was an admirable accompanist. H. W. L.

Elly Kassman, pianist, was heard in debut recital at Town Hall, Jan. 23. A varied program showed Miss Kassman to be a musician, technically schooled in virtuoso and dynamic effects.

The second program by the New York Chamber Orchestra, F. Charles Adler, conductor, at Town Hall, Jan. 24, included a first hearing of Vittorio Giannini's Violin Concerto, played skillfully by John Corigliano, to whom it is dedicated. In one movement, the work shows full-blooded lyricism, and is written with no fixed tonality but uses a chromatic scale. A New York premiere was given to a charming Rococo Suite arranged by Felix Guenther from old Viennese works by Meck, Kirnberger, Benda, Michael Haydn, Georg Boehm and Emperor Josef I. Other works heard were Haydn's Symphony in C minor, No. 78; Roussel's well constructed if cerebral Concerto for Small Orchestra, op. 34, and Miaskowsky's Serenade, op. 31, No. 1. The 46 players from the Philharmonic-Symhpony responded well to Mr. Adler's direction. R. M. K.

Temianka Offers Douglas Moore Suite

Henri Temianka, violinist, offered a program of classical and contemporary music at Carnegie Hall, Jan. 24.

In Corelli-Leonard's La Folia, Beethoven's sonata in A minor, and especially in Bach's Partita in B minor, he showed himself a master of style, not showy but solid and conclusive. Temianka opened the second part of the program with Flesch's transcription of Handel's Prayer. It was followed by the nostalgic Sailor's Song, by Milhaud, originally written for the harmonica, and the first performance of Douglas Moore's Down East Suite (dedicated to the artist) which especially in its second movement provides the violin with excellent material based on folklike themes. A third contemporary piece was Castelnuovo-Tedesco's Romance from the suite on themes by Donizetti, which abounds in lyric passages and also shows off the virtuoso side. The program closed with Saint-Saens' Introduction and Rondo Capriccioso, played with admirable delicacy of tone and execution. Three encores were added. H. W. L.

Segovia Returns

The usual capacity audience, olès and bravos greeted Andres Segovia, the Spanish guitarist, on Jan. 25, at Town Hall. Opening the program with two Pavannas by Luis Milan (1535), the music gradually worked its way up to Villa-Lobos and M. Castelnuovo-Tedesco. Everything was played with magnificent artistry, musicianship and finesse and his taste is impeccable. Two pieces of unusual grace and charm were Preludio by Villa-Lobos and Nortena by Gomez-Crespo. Since there was no Bach on the printed program, there was much clamoring for it by the audience and a Gavotte was offered as one of the encores. While there is not much scope for dynamics in the guitar, as an instrument, to sustain complete interest throughout an entire recital, one is always aware of listening to a great master at a Segovia concert. R. K.

Pierre Luboshutz and Genia Nemenoff, two piano team, played at Town Hall, Jan. 26. They performed their difficult program with their usual skill, with everything technically impeccable and brilliant. In the Haydn-Brahms Variations, one missed some of the required innate feeling. However, at other times there was splendid interpretative action, and at all times there were taste and beautiful balance of tone. Boris Koutzen's Sonatina employs the usual idiom of contemporary compositions, without being especially characteristic in any respect. The composer had to take a bow. The program in-

(*Please turn to page 38*)

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N. Y. Concerts

(Continued from page 37)

cluded many transcriptions, of which Rossini's Largo al factotum had to be repeated. Other encores followed after the regular bill, which listed also the Bach-Luboshutz Now Comes the Gentiles' Saviour, Schubert-Prokofieff Valses, Mendelssohn's Allegro Brillante, Gretchaninoff's Berceuse, and Riegger's New Dance. H. W. L.

Schuster With Budapest Quartet

At the New Friends of Music concert, Town Hall, Jan. 28, the Budapest Quartet offered two foursome scores by Mozart (E flat, K. 428, and F, K. 590) and Joseph Schuster and Hellmut Baerwald played sonatas for cello and piano by Debussy and Jean Huré. The Budapesters, in superb form, sounded Mozart with lovely sentiment and grace, all framed in perfect technic and rococo atmosphere. Schuster and Baerwald shone engagingly in the Debussy music. Huré's (1877-1930) sonata, one of three for cello and piano, had what was probably its first New York hearing. Living in Paris, he fell under the influence of the French impressionism of his time, and accordingly wrote music of more mystic contemplation than mundane passion. However, he made his pages ingratiating and done with suave craftsmanship. This was one of the most attractive concerts presented by the New Friends in their current series. L. L.

The first New York recital of Muriel Dooley, a young pianist of Springfield, Mass., was given at Town Hall, Jan. 28. Her playing was admirable from a technical standpoint and her interpretations demonstrated exceptional intelligence. W. T.

League Honors Villa-Lobos

The League of Composers presented an evening of music by Heitor Villa-Lobos, at the Museum of Modern Art, Jan. 28, in honor of the composer. Assisting artists were Olga Coelho, soprano; Jeanne Behrend, pianist; and Carol Longone, pianist; as well as the Albeneri Trio (Alexander Schneider, violin; Benar Heifetz, cello, and Erich Itor Kahn, pianist). The program consisted of two choruses for violin and cello, a group of piano solos, group of songs, and second Trio for violin, cello and piano. A huge crowd filled the auditorium, and the feted guest had to accord many bows.

In his own specific domain this brilliant and honored representative of South American music offers much fascinating material, spicily harmonized and brilliantly colored. H. W. L.

Sidor Belarsky, bass-baritone, was heard in an all-Russian program at Carnegie Hall on Jan. 28, displaying his voice and art before an appreciative and numerous audience. His skilled accompanist was Ivan Basilevsky. B. G.

Jeanette Savran, pianist, returned to Carnegie Hall for her third New York recital on Jan. 29. For the first portion of her program she played the Bach Chromatic Fantasie and Fugue in D minor, Mendelssohn's Songs Without Words and Chopin's Sonata in B flat minor. In the second half of the program, which included works by Rachmaninoff, Scriabin, Albeniz, Kourilsky and Liszt, the Scriabin and Kourilsky pieces received imaginative and poetic readings. R. K.

Heida Hermanns' recital at Town Hall on Jan. 29 had, among its commendable qualities, an excellently conceived program, beginning with Handel's Harmonious Blacksmith and the Beethoven Sonata in A flat major, op. 110 and proceeding to Mendelssohn's Variations Serieuses, op. 54, Moussorgsky's Pictures at an Exhibition, Variations on a Yemenite Theme by Binder (dedicated to Miss Hermann—first performance) and Debussy's L'Isle Joyeuse. D. B.

Frank Gullino, violinist, gave his recital at Town Hall, Jan. 30. He is a thorough musician with a reliable technic, rich tone and intimate feeling for musical style, though at times interpretative interest lagged. Vladimir Padwa was the accompanist. H. W. L.

Marimba and Orchestra

It was a real novelty to hear the marimba presented as a serious concert instrument at Town Hall, Jan. 31, when young and personable Doris Stockton gave her recital there. Originally a pianist, technically Miss Stockton is remarkable, manipulating the mallets with amazing speed and precision, and despite the percussive nature of the marimba, achieves lovely colorings and convincing legato effect in lyrical episodes.

Clair Omar Musser assembled a small orchestra of Philharmonic men for Miss Stockton's concert and functioned as the able conductor in some of the accompaniments for the recitalist—Moto Perpetuos by Weber and Paganini, Mendelssohn's Rondo Capriccioso, Tchaikovsky's Valse Scherzo, Weber's Polonaise Brillante, and Scherzo Valse by Musser, the last-named a brilliant virtuoso piece. An Etude from his pen also was in one of the groups piano-accompanied by Leon Pommer, which included Paradies' Toccata, Pachulsky's Prelude, and Chopin's F major Valse and Etudes in A minor and F minor. Pommer's support was a model of skill and refinement. Miss Stockton's listeners gave her unstinted applause. N. B.

A Casadesus Anniversary

Celebrating the tenth anniversary of his American debut, Robert Casadesus gave a piano recital in Carnegie Hall Jan. 31, at which he played Bach's Italian Concerto, Schumann's Novelette No. 8, Chopin's B flat minor sonata and twelve numbers from the second book of Debussy's Preludes, to say nothing of richly deserved encores.

Technically he reigned securely and brilliantly in Bach, Schumann and Chopin, though not always emotionally compelling.

Complete triumph came to Casadesus with the Debussy examples. Here he evoked every arresting mood and every pianistic device in tone tinting and delicacy of pedalling, to make Debussy speak in his most poetical vein. It was piano art of the highest quality and the measure of applause proved that it was so recognized. N. B.

Jean Carlton, soprano, a winner of the Naumburg Foundation Award, made her New York recital bow at Town Hall on Jan. 31. Miss Carlton's voice is smooth, clear and produced with gratifying skill. That she also has a well

(Please turn to Page 40)

PASSED AWAY

ADRIENNE REMENYI VON ENDE, 71, formerly a teacher of voice at the von Ende School of Music and the David Mannes Music School, died on Feb. 4 in New York. Mrs. von Ende, daughter of Edward Remenyi, noted Hungarian violinist, was born in Budapest. Her godfather was Franz Liszt, who composed the march for the wedding of her parents. She married Herwegh von Ende, violinist and teacher, son of Amelia von Ende, pianist and composer. Mr. von Ende in 1911 established a music school in New York, where he and his wife taught until his death in 1919. Mrs. von Ende is survived by a daughter, Mrs. Roxane Pryce-Jones of Tegna, Switzerland, and a grandson, Pvt. W. Leo Johnson, Camp Lee, Va.

HERBERT L. CLARKE, 77, bandmaster, composer and cornet virtuoso, died in Long Beach, Cal., on Jan. 30. Son of William H. Clarke, organist, he played with bands under Gilmore, Innes, Herbert and Sousa, being with the last-named from 1904 to 1917 as soloist and assistant conductor. Later he was conductor of the Anglo-Canadian Concert Band, of Huntsville, Ont., and Long Beach Municipal Band. A son and daughter survive.

EDNA MAY PHILLIPS, 82, who had been organist and choir director at the American Episcopal Church in Paris for 40 years, died in New York on Jan. 8. She had taught many singers, among them John Brownlee, Metropolitan baritone.

JOHN DWIGHT SAMPLE, 55, tenor and teacher of voice, died on Feb. 3 at the St. George Hospital in Chicago. Mr. Sample was born in Corydon, Ind., and studied voice in Florence under Lombardi, teacher of Caruso. He first sang in Europe, including La Scala, where he appeared under the baton of Toscanini, in Berlin and Dueseldorf. He appeared frequently with the Chicago Civic Opera, with the Philadelphia Grand Opera and for seven years with the Cincinnati Opera. He is survived by his wife, Mrs. Louise Sample, and a sister, Grace Mae Sample.

ELBERT L. CARPENTER, 82, president of the Minneapolis Orchestral Association since its founding in 1903, with Emil Oberhoffer as conductor, died in that city on Jan. 29. The honorary degree of Doctor of Music was conferred upon him in 1935 by the University of Minnesota. His widow and two sons survive.

DR. JOHN W. NOBLE, tenor, died in Allentown, Pa., Jan. 3, after an illness of several months. A prominent physician in his community, he was also an enthusiastic music-lover who had done much to foster the art.

He is survived by his wife, Kathryn, also a singer, a daughter and two sons, all three in war service.

JOSEPH SOLOMON, ten years old, only child of Mr. and Mrs. Izler Solomon, of Columbus, O., died at his home on Jan. 26, after a brief illness. Joseph was studying violin with his father, who is musical director of the Columbus Philharmonic Orchestra, and nationally known symphony conductor. Friends have established a children's music fund in his memory.

WILLIAM E. WALTER, 75, former music critic and manager, died in a New York hospital on Jan. 13 after being removed unconscious from his apartment. Mr. Walter, born in Green Tree, Pa., was at one time editorial director of the Curtis Publishing Co. and manager of the Curtis Institute of Music. He had also served as assistant music critic for the New York Sun and managed symphony orchestras in Boston, Detroit and St. Louis.

GEORGE ALEXANDER WEST, 73, organist and choirmaster of St. Luke's P. E. Church in Germantown, Pa., for 55 years, died at his Philadelphia home on Jan. 10. A native of England, he had been active in Cheltenham as a young organist, but came to this country at 18. His wife and two sons survive.

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THE MUSICAL PARADE

By THE STAFF

Benign Batonist.

Leon Barzin is a good samaritan among conductors. Recently while waiting at LaGuardia airport for a plane to Boston, he heard a man telephoning to one New York hotel after another to get a room for the night, but in vain. "Let me give you a note to my club," said Barzin to the stranger, and hastily scribbled an introduction. The club was the Lotos, and the room-seeker found the accommodation he needed. A day or so later Barzin received a most grateful letter for his benefaction, together with a check for the price of the room. . . .

Tonal Tattling.

Africa is the title of a new book written and illustrated by Rafaello Busoni, son of the late famous Ferruccio Busoni, pianist. . . . Marian Anderson has made a movie short for the Army Pictorial Service, in which she sings Schubert's Ave Maria, and Stokowski conducts the orchestra. Miss Anderson donated her assistance, even though she has refused large Hollywood offers to do a full-length film. . . . The Daily Mirror refers to the leader of the Waldorf-Astoria Hotel dance band, as Prof. Leo Reisman. Where did the Mirror get that "Prof." from?. . . . When his current theatrical contract ends, Paul Robeson plans to resume his concert career. . . . Melchior, standing in front of an East 56th Street restaurant the other nite, whistled vainly for a cab. Finally he let out some rousing tenor tones (probably from the Forge Song in Siegfried) and presto! a cab rushed up instantly. No doubt the driver was a perfect Wagnerite.

Edwin McArthur, the conductor, received a fan letter recently, reading: "Having heard your sweet voice frequently on the air in songs, I would be glad to have your picture and autograph." Edwin says laughingly he probably is the only conductor with a singing baton. . . .

Good news from San Francisco, where the city has alloted $67,000 for a series of symphony concerts at which the admission price will be 50 cents. Stokowski and Stravinsky are being negotiated with to do some of the conducting. Hey, New York, are you listening? . . . Quite a spread on Beecham in Life of Jan. 29, with a history of his achievements, but without dwelling on his irascible temper and sharp-edged wisecracks. . . . Does Irina Baronova like oysters? It appears so from the way that ballerina was gobbling them up not long ago at the oyster bar in Grand Central station. . . . The Meyer Davis ménage evidently has a dog, for the band impresario and theatrical backer was seen buying a canine collar at the sports shop of Abercrombie and Fitch. . . . Did you send Heifetz congratulations for his birthday on Feb. 2? He's quite grown up now, all of 44. . . . After Doris Stockton's marimba recital at Town Hall, there was a party for her at the Lotos Club, attended by a big bunch of resident and visiting players of the wooden keyboard. Clair Omar Musser was the host, and he got all the marimbists—is it marimbaists?—to do stunts on the instrument, some of them amazingly agile and artistic. . . .

Col. Charles Poletti, who will go to Milan as U. S. Administrator when that city is captured by the Allies, was asked what he plans to put into famed La Scala. "The first thing," he replied, "will be cement." . . . Marjorie Lawrence and her husband, Dr. Thomas King, were tea guests of President and Mrs. Roosevelt in Washington during the Inaugural celebration. . . . Horowitz will give the first American public performance of Prokofieff's Piano Sonata No. 8 in Carnegie Hall, April 23, but it is possible that he may offer a private hearing for invited guests before then, at the Soviet Consulate in New York. . . . Gossipers are whispering in our Paraders' ears that Licia Albanese, the Met. Opera warbler, is soon to wed Joseph Gimma, of Wall Street connections.

Cole Porter, writer of those high-class popular songs, has been crippled for a number of years, following an automobile accident that kept him in a wheel-chair and on crutches. It is good news to hear that after a number of operations, he is now about to walk normally again. . . . Mr. and Mrs. Felix Borowski (the latter of our Chicago office) were New York visitors for several days. . . .

•

Baritone Robert Weede is a sort of Rigoletto record-holder, for he sang the role last month at Trenton, N. J. on a Friday evening and (as a substitute for Tibbett) repeated it next afternoon for the matinée of the Metropolitan, making the two appearances within 16 hours. . . . Nicola Moscona, "Met" baritone, was married t'other day to Antigone Kalionzes of Los Angeles. . . . Dimitri Tiomkin's new operetta is slated for a possible New York opening before the end of the season. . . .

Metropolitan Opera Guild members are privileged to attend a working rehearsal of Coq d'Or at the Metropolitan on Feb. 28. . . . Ibsen's Peer Gynt, with Grieg's music, is slated for revival next season in New York by the Theatre Guild.

Iturbi is the unseen pianist who plays all that Chopin music in the film, A Song to Remember. Report has it that it took him two days to complete the recording and that he received $25,000 as his fee. The producers got their money's worth, for the performances are magnificent. . . .

When the Rodzinski baby boy was born not long ago, the conductor announced the news to his orchestra at rehearsal, and added: "I have already put in his application as a member of the A. F. of M. He makes so much noise that I am sure he is destined to be a percussion player." . . . Oscar Straus, operatic composer, will celebrate his 50th anniversary as a conductor by giving a Carnegie Hall concert, March 4. The soloists are to be Metropolitan Opera singers Licia Albanese and Francesco Valentino.

Mischa Elman attributes his excellent health to the regimen he follows by not drinking or smoking, and walking about six miles a day—while he strides around his room practising the violin.

N. Y. Concerts

(Continued from page 38)

developed musicianship was shown in a French group by Lully, Grétry, Ravel, Poulenc and Debussy; and Lieder of Schubert, Wolf and Schumann. Songs in English included numbers by Barber, Watts, Head, and two MS. works, a Lullabye by Mikeshina, and Henry Cowell's Toccata for flute, cello, piano and soprano vocalise. The skilled accompanist was Sergius Kagen. D. B.

A responsive audience in Times Hall heard Gordon Richard, baritone, on Jan. 31. Mr. Richards, a singer of good vocal endowments, showed a fine interpretative faculty in a Gluck aria, Lieder by Brahms, Eri tu from Verdi's Masked Ball, folksongs, and works of Rachmaninoff, Moussorgsky, Purcell, Charles, Rich and Rogers. His accompanist was Paul Meyer. D. B.

Anna Xydis made her fourth New York appearance at Carnegie Hall on Feb. 2 and proved her innate musicianship in a representative program of piano literature. Displaying an excellent technical mastery and interpretive ideas, she gave interesting performances of Beethoven's Sonata, Op. 110, Three Sonatas Scarlatti, Kreisleriana of Schumann, works of Chopin, Debussy, Rachmaninoff, and Prokofieff. W. T.

Piastro's Recital

Mishel Piastro gave a violin recital (Carnegie Hall) Feb. 4. One admired his warm, sweet tone, in the A minor sonata by Pasqualo, and the Glazounoff concerto. The main work was the concerto, Opus 21, by Chausson, where Piastro was assisted by the Chamber Music Quartet: Daniel Guilet, Louis Gralitzer, Nathan Gordon, and Marcel Ancher. This shows the influence of Franck, and gives the violin effective material. Piastro played it with sensuousness and intimate knowledge of the required style. Khatchaturian's Chant-Poème, Tor Aulin's Gavotte and Musette, and Wieniawski's Souvenir de Moscow enabled Piastro to display his extensive virtuosity. H. W. L.

Karin Branzell Hailed at Town Hall

A recital that all young singers with ambitions for a career should have attended as an example of just what perfection signifies on the concert stage, was demonstrated by Karin Branzell, contralto, at her recital in Town Hall on Feb. 4. From a standpoint of artistry, perfect voice control and expert delivery, as well as dynamic nuance and rare interpretative ability, Mme. Branzell made the afternoon a memorable one. Especially was her artistry notable in the Lieder eines fahrenden Gesellen of Mahler, the familiar Med en Vandlilje of Edvard Grieg and Synnove's Sang of Kjerulf. The program selections in 4 groups were drawn from Edvard Grieg, Mahler, Franz Schubert, Palmgren, Nordquist, Kjerulf, Nielsen and Jan Sibelius. W. T.

Lotte Lehmann, singing with the New Friends of Music at Town Hall, Feb. 4, was greeted with a tremendous wave of applause at the end of her Beethoven and Mozart Lieder program. Her clarity of diction was a delight and mood sequences moved gracefully and with vocal ease through the emotional gamut. The Beethoven music, postponed from last season, held much of interest and appeal for the hearers. Paul Ulanowsky played sustaining and understanding accompaniments. M. C.

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IN SCHOOLS AND STUDIOS

Juilliard Graduate School Concerts

The first two of a series of six piano concerts devoted to modern music in the 18th, 19th and 20th centuries were given by students of the Juilliard Graduate School on Jan. 17 and 24. Students who performed were Martha Svendsen, Anley Loran, Lucille Hunt, Bruce Barbour, Jeanne Rosenblum, Louise Meiszner, Robert Brereton, Nancy Leachman and Sylvia Muehling. Comments were by Frederick Prausnitz and Bruce Barbour.

The Orchestra of the Juilliard Graduate School, H. Arthur Brown conducting, gave a concert on Jan. 20. The program included the Tragic Overture of Brahms, the Concerto No. 1 D minor for piano and orchestra of Brahms and the Symphony No. 1 C minor of Brahms.

Grace Leslie Artists in Many Engagements

Engagements in opera, concert, radio and churches currently occupy singers from Grace Leslie's New York studio. Natalie Haley, mezzo-contralto, soloist of the Community Church of New York, was one of the audition winners heard on Jan. 23 before the New York Singing Teachers Association in the first of the Young Artists Concerts. She has given recitals at the Woodward School, Quincy, Mass., and at Connecticut College. Jean Harper, contralto, is appearing on several broadcasts. Beatrice Hunt, soprano, was heard in MacDowell songs at the Peterborough Music School, and sang at the Christmas concert of the Keene (N. H.) A Cappella Choir. Louise Winterhalder, who has broadcast with the Schola Cantorum of New York, is soloist of the South Congregational Church, Brooklyn. On May 26 Miss Leslie will present several of her more advanced students at Carnegie Chamber Hall, New York.

Lucie Lenox Darcy Singers Appear

Leonore Rae, mezzo-soprano, member of the quartet Footlight Favorites, sang with the group in Milwaukee recently. Hazel Harenberg, soprano, was soloist with the Branscombe Choral in its special concert at the Riverside Church on Jan. 28. Both are artist-pupils of Lucie Lenox Darcy.

Mercier Work Sung

Isabel French, soprano, recently gave a recital at the Salon Francais de Boston, with Simone Riviere, diseuse, and Mme. Louis Mercier at the piano. One of Miss French's numbers was Mme. Mercier's composition La cigale et la fourmi.

Francis Rogers Artist-Pupils in Variety of Events

Frequent appearances are current for artist-pupils of Francis Rogers of New York. Jean Carlton, one of the two singers to win a Walter Naumburg award last spring, made her New York debut at Town Hall on Jan. 30. She will be heard on the air with the National Orchestral Association, Leon Barzin conducting. The other Naumburg winner, Carol Brice, sang the contralto role in two performances of El Amor Brujo, Jan. 19 and 20, with the Pittsburgh Symphony under Fritz Reiner. On Jan. 29 she gave a recital in Chicago. Her Naumburg debut takes place in Town Hall on Mar. 13. Jean Bryan, contralto, sang for the Woman's Club of Wheeling, W. Va., recently. Angelene Collins gave a recital at the Barbizon Hotel, New York, Jan. 30, under the auspices of the Madrigal Club. She is soprano soloist at the Church of the Incarnation. Lila Springer occupies a similar position at the First Methodist Church, Yonkers, N. Y.

Floyd Worthington appeared in Tallahassee, Fla., Jan. 15. On Jan. 28 he was bass soloist in Haydn's The Creation at the First Presbyterian Church, New York. William Gephart, baritone of the radio program Fridays on Broadway, gives a Town Hall recital in New York on Mar. 7.

Leon Carson Artists Appear in Many Programs

Singers from the New York studio of Leon Carson are appearing extensively. Christines Purves, soprano, was heard in The Messiah at Berne, Ind. Faith Merriman was contralto soloist in the same oratorio at St. John's Church, Washington, D. C. Mary Polynack, soprano soloist at Holy Trinity R. C. Church, New York, has been heard in recital in Pittsburgh, Baltimore, Philadelphia and Hartford, and as soloist with the Ukrainian Chorus in Carnegie and Town Halls, New York. Roberta Anderson is soprano soloist at the First Baptist Church, White Plains, N. Y. Martha Emma Watson, soprano, is singing in the Shaw ensemble of the current New York stage production The Seven Lively Arts. Glenn Packham is tenor soloist at the Bushwick Avenue Methodist Church, Brooklyn. Harriet Gallu sang the role of the Priestess in Aida with the Trenton Opera. Charlotte Bieg, contralto, member of the Shaw WEAF radio group, gave a recital at the Arion Club, Brooklyn, and sang concerts on Long Island. Else Wang, soprano, has been guest soloist at Emanuel Lutheran Church, Bronx, N. Y., several times.

Schoenwald Students in Recital

Students of Greta M. Schoenwald were heard in Carnegie Chamber Music Hall, New York, on Feb. 4, with Miss Schoenwald at the piano. A numerous and well disposed audience applauded Anthony Mercede, Sobelle Thorner, Helen Slawson, Frances De Meo, Josephine Fatseas, Sara Greene, Doris Maag, Cyrilla Dorne, Penelope Vassilaros, Doris Williamson, Connie Makris, Jane Hurst and Mary Kalmer. There were songs, arias and Lieder from the classic repertoire and light opera selections. The singing throughout was marked by sound training and cultivation of natural talent. D. B.

Alton Jones, pianist, gave a recital on Feb. 4 at Centenary Junior College, Hackettstown, N. J.

Jacques de Menasce, composer-pianist, was soloist on the WQXR Green Room Program on Jan. 12, playing the Beethoven 32 Variations, excerpts from Mompou's Scenes d'Enfants and his own Sonatina No. 2. On Feb. 11 he appeared in Keyboard Masterworks Series over WNYC. His list included numbers by Schumann, Bartok, Lou Harrison, and his own Perpetuum Mobile.

Zinka Milanov, soprano of the Metropolitan Opera, sang battle songs of her native country at the Tribute to Yugoslavia dinner in the Hotel Biltmore, New York, Feb. 7, under the auspices of the American Committee for Yugoslav Relief. Zlatko Balokovic, violinist, was chairman of the dinner.

Lillian Flickinger Pupils Heard

An evening of song was given in the attractive studio of Lillian Flickinger on Jan. 24. A delightful informality characterized the recital by young beginners and artist pupils. Mrs. Flickinger has the practical and artistic theory that, as soon as feasible, talented pupils should be given opportunities to develop poise and test progress before an audience. The program was skillfully designed for this purpose and also to hold listener interest, offering arias of Bach, Handel, Delibes, Puccini and Meyerbeer. A surprise feature was the Page's Song from Les Huguenots, sung by Sally Morris wearing the late Mme. Schoen-René's costume for this role.

Singers, now under the guidance of Lillian Flickinger, appearing in this musicale were Sally Morris, Lorraine Agen, Patty Spears, Lorraine Whalen. Also Rosemary Cameron Frazier and Mildred Swinnerton Brewster, who added English, French and German songs to the scheduled arias. Owen Hewitt, tenor of the Riverside Church, was guest artist, singing with fine line the Handel Where 'er You Walk and Zueignung, by R. Strauss. Accompanists were Marguerite Bailhe, William Brewster and Andrew Schindler. M. C.

Dorothea MacFarlane, artist-pupil of Lillian Flickinger, has been engaged by the Theatre Guild for the role of Adoh Annie in the Chicago company of Oklahoma.

Berumen Pupil Plays

Eleanor Dubner, artist-pupil of Ernesto Berúmen, pianist and teacher, gave a piano recital at the La Forge-Berúmen Studios, New York, on Jan. 27, before a large and enthusiastic audience. Miss Dubner presented a program of works by Mozart, Rameau, Brahms, Franck, Ravel, Shostakovich, Szymanowski and Paderewski. The young artist displayed a well developed technic, a large and musical tone and excellent musicianship. These attributes were particularly noted in the Prelude, Chorale and Fugue of Cesar Franck which the young pianist played beautifully. Several encores were added. B J.

Institute of Musical Art Events

A recital was given by students at the Institute of Musical Art of the Juilliard School of Music, New York, on Jan. 12. Those who participated were Walton Multer and Mae Epstein, pianists, Norma Lordi, soprano, and Helen Rosoff, violinist.

The Junior Orchestra was heard on Jan. 13 with Rosemary Canavan and Peter Tramontana, violinists, and Virginia Passacantando, pianist, as soloists. The orchestra was conducted by Louis Bostelmann.

The 40th anniversary concert was held on Jan. 16. Henriette Michelson, pianist and Roman Totenberg, violinist, played sonatas which included D major of Handel, C minor of Beethoven and D minor of Brahms.

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LOS ANGELES

By RICHARD DRAKE SAUNDERS

Musical Courier Bureau
Hollywood, Calif.

Since Alfred Wallenstein has guided the Philharmonic Orchestra he has greatly improved the ensemble, offered series of interesting programs and given consistent attention to the works of resident composers. The result has been the regular appearance of the S.R.O. sign over the Philharmonic Auditorium boxoffice.

Wallenstein on Jan 18 gave a signally beautiful presentation of the Dohnanyi F sharp minor Suite, Op. 19. He captured the Magyar spirit and balanced the orchestra with the assured finesse of a performer on a single instrument. Deft, also, was his reading of the cheerful Haydn Overture to Armida. He gave admirable orchestral support to soloist Yehudi Menuhin in the latter's delivery of the Lalo Symphonie Espagnole and the Bach E major Concerto.

Novelties and Guests

Richard Hageman conducted two of his own works, of which chief interest centered in the world premiere of an overture, In a Nutshell. A short, jolly work, of melodic charm and adroit instrumentation, it made an emphatic hit with the auditors, and is a welcome addition to the repertory of brief American items. More familiar was the Prelude to the last scene of Caponsacchi, which is well worth more hearings than it receives.

Another world premiere conducted by the composer was Victor Young's Symphonic Synthesis from the film score, For Whom the Bell Tolls, on the program of Jan. 25. It is not a mere extract from the film but a properly developed tone poem, its themes, rather Spanish in flavor, richly scored and offering some lovely passages. The composer was tendered an ovation.

The novelty under Wallenstein's baton was Bartok's delightful Seven Roumanian Folk Dances, which emerged in merry moods and tripping measures. A beautiful interpretation of the overlong Seventh Symphony of Schubert and Dvorak's gay Scherzo Capriccioso completed the program.

Concerts and Opera

Jaroff's original Don Cossack Chorus again proved its merits with a robustly sung program in the Philharmonic Auditorium on Jan. 23. The numbers were familiar ones, consisting as usual of one churchly and two secular groups.

Highlight of the annual San Carlo Opera season was Puccini's Tosca on Jan. 30. Mobley Lushanya gave a lovely interpretation of the title role, for which her warm voice and histrionic skill were admirably suited. Mario Valle again proved himself a notable Scarpia and won an ovation. Sydney Rayner provided a very fine Cavaradossi.

During the season the troupe offered Carmen, Barber of Seville, Aida, La Traviata, La Boheme, Rigoletto, Faust, Cavalleria Rusticana and Pagliacci. Audiences warmly approved the ballets, headed by graceful, willowy Lydia Arlova and adroit, tall Lucien Prideaux. Nicholas Rescigno conducted with authority, keeping order, balance and proper tempi with a firm, skillful hand.

Coloratura Grace Panvini pleased as Rosina and Gilda, Harold Kravitt's Basilio proved he could do comedy as well as his always efficient Mephistopheles and Sparafucile, Valle's Marcello and Bartolo were delightfully sung, as was Mostyn Thomas' Amonasro. Elda Ercole, Mary Henderson, Marie Powers, Margery Mayer, Stephan Ballarini, Tandy MacKenzie, Willa Stewart, William Wilderman, Mario Palermo and Carlo Morelli were among the other principals.

Radio in Hollywood

LOS ANGELES.—Los Angeles has one radio station, KFAC, which plays good music at all times. "We make a point of playing music in good taste," declares Cal Smith, president and manager of the E. L. Cord owned station.

It gives two very popular record programs, both built in concert style. One is the regular two-hour evening concert, jointly sponsored by the Southern California and Southern Counties Gas Co. The other is the afternoon Musical Masterpieces hour, announced by Karl Wecker, general manager of the Hollywood Bowl.

KMPC, now the most powerful independent in the West, has a number of record programs devoted to the lighter classics, such as the nightly Music Box, several organ programs, and a semi-weekly all-girl ensemble, the Symphonettes.

One of the Sunday organ programs is from the home of J. L. Junkin, of the Junkin Machine Co., an ardent music lover whose hobby is his Hammond instrument. Another is of records, announced by Howard Rhines and featuring unusual items from his personal collection, one of the largest in the world.

Principal local program from KHJ (Mutual) is the Saturday morning Symphonies for Youth, with the Philharmonic Orchestra, conducted by Alfred Wallenstein, who also gives explanatory comments. The program is tied in with studies in the public schools.

The Philharmonic Orchestra is heard also on Wednesday nights at KFI, in connection with the young artists' competition, jointly sponsored by the essemble and a local newspaper. Some of the programs of the Standard Hour, sponsored by the Standard Oil Co., originate from KFI, when the Philharmonic or the Janssen Symphony are heard.

KECA has occasional programs by the Blue Orchestra, conducted by Ernest Gill. KIEV, playing only records, has two serious programs, Moods in Music and Land of Song. KRKD has two Sunday programs of light opera and light classics.

The Westinghouse program, with John Charles Thomas as announcer and principal artist, originates over KFI while Thomas is in Hollywood.

The Columbia Station, KNX, has the Inglewood Hour, a program of orchestra and soloists, which has been presented by the Inglewood Cemetery Association for many years, as a Tuesday night feature. Sunday programs include Nelson Eddy on the Electric Hour, and an orchestral program, American Rhapsody, sponsored by the Union Ice Co.

PORTLAND

PORTLAND, ORE.—Recent weeks have offered much entertainment to concertgoers. Appearing under Ellison-White auspices were: John Charles Thomas, Argentinita and her dancers, Robert Casadesus, Yehudi Menuhin, Anne Brown, Zino Francescatti, the Ballet Theatre (in three performances) and Marian Anderson. These artists, as usual, drew record crowds to the Auditorium, especially Menuhin, a great favorite with Portland audiences. He gave a magnificent performance.

As the second attraction of the Record Shop celebrity series, Egon Petri, pianist, played to a large audience at the Auditorium. This was his first appearance in Portland, and those who heard him wish that he will return soon. Following the recital Mr. and Mrs. Boris Sirpo held a reception at their home in honor of the pianist and his wife.

Marie Rogndahl, young coloratura soprano, who last spring won the title of the "Undiscovered Voice of America," appeared as guest soloist with the Apollo Club in its annual concert at Shrine auditorium. Albert E. Jones conducted and accompanists were Elizabeth Ann Trump, pianist, and Mary Hazelle, organist. Edwin Bach, tenor, sang incidental solos with the chorus. Robert A. Rasmussen sang one number with Miss Rogndahl. Her accompanist was Margaret Notz Steinmetz, and Robert E. Millard played the flute obligatos for two of her songs. A capacity audience was present for this interesting event.

The Civic Music Association of Pendleton, Ore., presented Louis Kaufman, violinist, in recital, accompanied at the piano by his wife Annette Kaufman. He played four groups of numbers, and the huge audience voted him a sensational success. Many encores were requested to which the two fine artists generously responded.

The Roth String Quartet gave the second concert of the Chamber Music series at the Civic Theatre, under the auspices of Friends of Chamber Music and Reed College.

With Marie Rogndahl as soloist, the Hood River Music Association gave its winter concert in the high school auditorium there. With a voice of rare quality, Miss Rogndahl sang a group of songs accompanied by Margaret Notz Steinmetz, of Portland. Boris Sirpo is director of the orchestra and chorus of the Hood River Music Association, and under his excellent leadership a splendid program was presented.

The Portland district of Oregon Music Teachers Association entertained at a dinner at the Benson Hotel. Among the speakers were Dr and Mrs. John Stark Evans, toastmaster; Mr. and Mrs. Louis Kaufman, Marjorie Trotter, president of the Oregon Federation of Music clubs, and Mrs. Alvina Knowlton, president of the Portland district, OMTA.

The Monday Musical Club held its semi-annual open board meeting at the Heathman Hotel. An interesting program was given by Rowena Owen, soprano, accompanied by Mrs. Roy F. Owen and the Drama Department, Mrs. Edith Ormandy, director, presented a skit. Mrs. Charles E. Gale, president, was in charge.

ERNA HOEFS

Olson Artist-Students Heard in Many Cities

MRS. FRED L. OLSON
(Photo, Gladys Gilbert.)

PORTLAND, ORE. — Artist-students from the studio of Mrs. Fred Olson are achieving prominence in many fields. David Brooks is a principal in Bloomer Girl, now playing on Broadway, New York. Corinna Mura, soprano, sang a leading role in Mexican Hay Ride. Dorothy Fisher, contralto, introduced to New York in Town Hall last year, is now preparing for her second concert in April. Jane Powell, singing "starlet" of MGM, made her movie debut at the age of 14 in Song of the Open Road.

Violet Raschio, Civilla Allyn, Clara Reiman, Irene Johnson, Murry D. Carter, Corp. Harry B. Steel and Earl Seyfert are among Olson pupils appearing in opera, concert and radio. Several of this teacher's students had roles in the concertized version of Carmen (including the title role), presented by the Portland Junior Symphony Orchestra.

Mrs. Olson is known on the Pacific Coast as a lyric coloratura soprano, as well as a teacher, and as president of the Tuesday Afternoon Club here. She has maintained her studio for 35 years. An exponent of the late Yeatman Griffith, she coached with Richard Hageman and studied at the Chicago Musical College. Part of her regular teaching program are annual recitals, presenting her pupils in a concert hall. She also has put on scenes from opera, in costume, and with a small orchestra.

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Progress Report

ON

THE BLUE NETWORK'S CREATIVE MUSIC FUND

THE performance of Duke Ellington's *"Bluetopia"* on November 21, 1944, concluded the first Series of *Contemporary Composers' Concerts* offered by the Blue Network's *Creative Music Fund.* Established by the Blue Network under the Musical Directorship of Paul Whiteman, the *Creative Music Fund* is a non-profit organization working for the immediate *practical* betterment of all radio music. To date, the *Fund* has commissioned the following works, and the Blue has broadcast their world premières, beginning on September 5, 1944 . . .

"Piano Concerto" *by Roy Harris*
"Scherzo a la Russe" *by Igor Stravinsky*
"Letter from Home" *by Aaron Copland*
"Dawn Mood" *by Paul Creston*
"Acapulco" *by David Rose*
"Pop's Serenade" *by Morton Gould*
"Autumn Serenade" *by Peter de Rose*
"Comedy Overture" *by Erich Korngold*
"Stella by Starlight" *by Victor Young*
"Blue Nocturne" *by Ferde Grofe*
"Manhattan Serenade" *by Paul Lavalle*
"Bluetopia" *by Duke Ellington*

The *Contemporary Composers' Series* is only the beginning of the Blue Network's search for new music—music which the Blue's famed Musical Director, Paul Whiteman, has characterized as "*. . . something between a song and a symphony.*"

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